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issue one ★ may/june 1999

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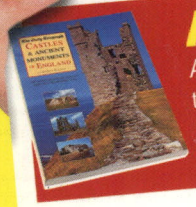

ALL HIS OWN WORK

A local man has just finished his opus – a book that he wrote, illustrated and designed himself. *"It isn't actually as hard as you might think,"* explained Damien Noonan EXCLUSIVE INTERVIEW p38

NEW! YOUR EXTENSIVE CLARISWORKS DESIGN COURSE STARTS HE
TURN TO PAGE 29

PICTURE STORY

Full report p68

REVIEWS START p62

Fuji reveal their latest megapixel digital cameras and accessories

Website explosion looms!

TUTORIAL p33

The number of websites in the UK is set to grow rapidly after a new magazine gave readers an easy-to-follow tutorial. *"It's so simple anyone could do it,"* commented editor Nick Veitch

■ **USB printer problems are finally solved!**

This USB to parallel converter really works! 74

Newsletter 'made up'

A charity newsletter was treated to a free makeover by professional designers. The advice was courtesy of a new magazine, *Computer Publishing* p48

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Free proof mark chart! 53 Your Letters 82

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The new Power Macintosh G3.

The Power Macintosh has been completely reinvented. It has faster processors – up to 400 MHz – which outperform the fastest processors in high-end PCs.* It has built-in ATI RAGE 128 graphics accelerator, so it can run 3D graphics up to 47% faster than a PC decked out with an advanced add-in card. Plus there's up to a full gigabyte of memory and up to 100 GB of internal disk storage. The new Power Macintosh G3 gives you more PCI slots and more ways to connect to external devices, with built-in

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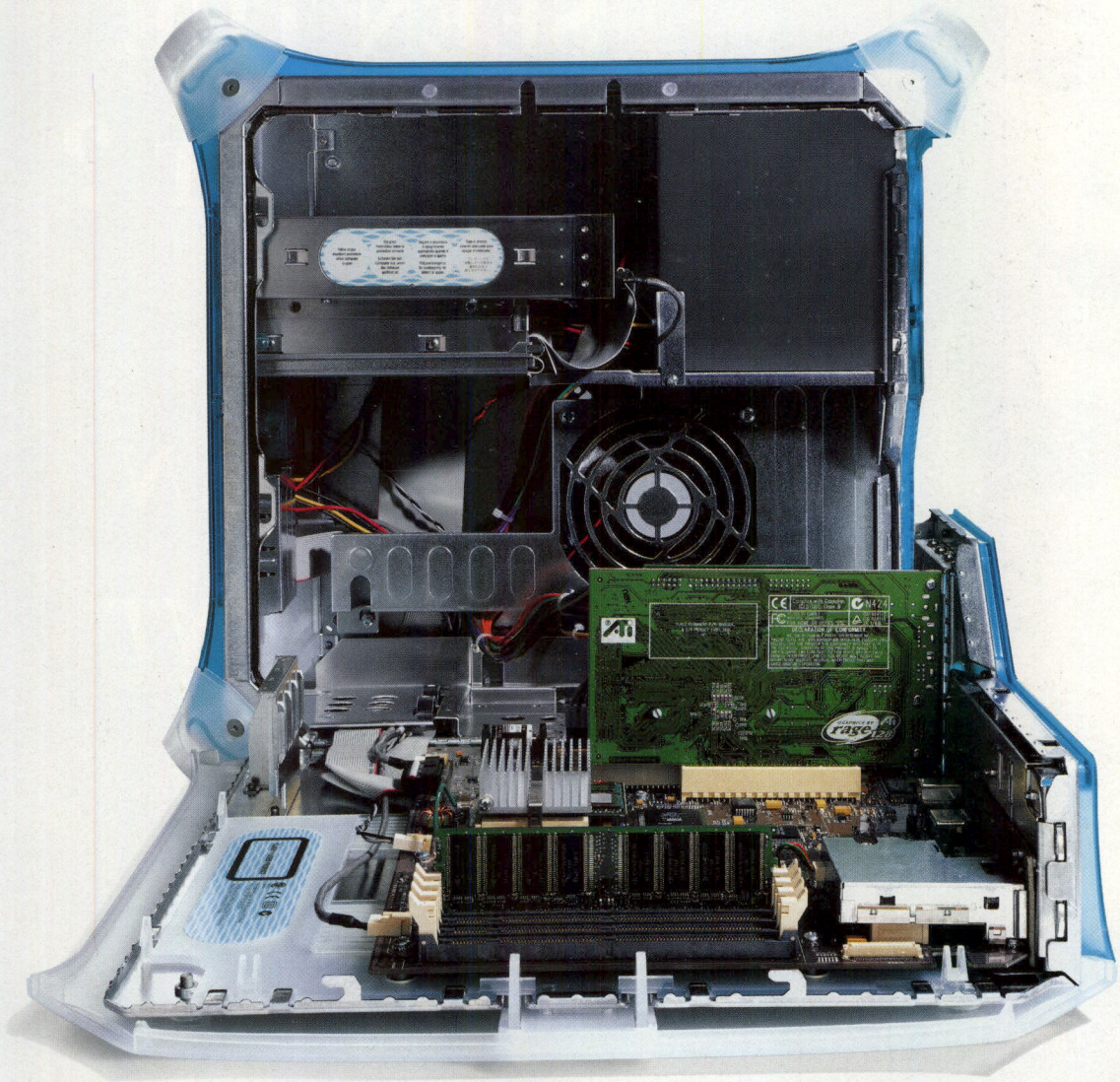

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Problems Solved 84 Free proof mark chart! 53 Your Letters 62
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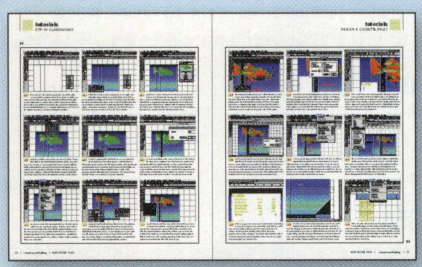


Our PagePlus coverdisc software is thoroughly explained in our step by step eight-page tutorial. p21

Creating an entire book from scratch? It isn't as hard as it sounds reckons our Case Study guest, Damien Noonan. p38

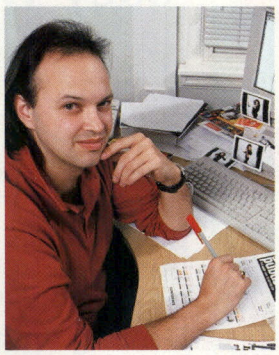
The latest gadgets and software are extensively tested by us, every issue. Check out this excellent Fuji camera! p68

Welcome to computer publishing

This is the very first issue of Computer Publishing, a magazine whose goal is to help you get the best out of DTP. If you want to create anything from a simple poster to a proper magazine, we are here to help. If you are a complete beginner, then this magazine is a very good place to start, because you'll find plenty of software on our cover disc and 20 pages of tutorials to get you started designing all sort of things.

On the design side, of things we have loads of interesting articles for you. For starters, there's the first in a regular series of Case Studies – real-life examples – which in this issue is all about a bloke who wrote, illustrated and designed his own book, and then got it published. If you think you might be able to pick up some tips from our team of design experts, then take a look at our regular Makeover section, where we undertake to redesign and (hopefully) improve work that you send us.

It's not all paper-based design, either, as we recognise that more and more people are using the internet instead of or in conjunction with more traditional methods of publication. We've got some great demos of software on the CD for you to try, a tutorial on using IE *Frontpage Express* and a regular Internet column keeping you up to date with the latest trends and technology.



Nick Veitch is the Editor of *Computer Publishing*, and your genial host.

Before the first issue was anywhere near finished, I was already receiving emails from subscribers (the wonders of internet commerce), begging me to include production and writing techniques in the magazine. Well, we realise there is more to a magazine than just making it look good, which is why in this issue you'll find a rather edifying article on proof marks, and an interesting four-page feature on how to get the best out of writers.

And if you are looking for some software to make your DTP life a lot easier, we have a whole CD full, including a PC application that's so fantastic, I simply can't believe we were able to give it away! And to help you get started, you'll find loads of easy to follow, step by step tutorials.

There is really too much more in this magazine to tell you all about it here, so why not get reading it! I hope you'll find that we have covered all the different aspects of publishing that interest you, but please, if you think there is something missing, or you disagree with the way we have approached any subject, please let me know. You can email me at nick.veitch@futurenet.co.uk, write to me at Computer Publishing, 30 Monmouth Street, Bath, BA1 2BW – or better still, fill in and return our reader survey card from this issue!

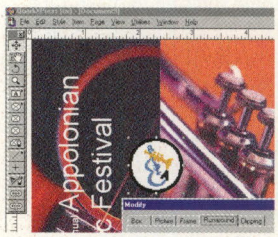
Nick

contents

issue one ★ may/june 1999

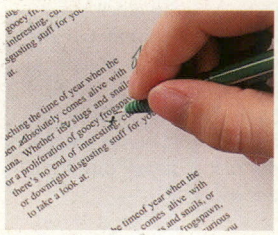
computer publishing
THE EASY WAY TO BETTER DTP

Every issue, we'll show you the easy way to better DTP...



Which layout software is the best? p76

How we made this magazine p13



Proofing like a pro p52

FREE!

Avery stationery for every reader

full details p95

AVERY

Regulars

08 News
Adobe launch *InDesign*, new features announced for *XPress 5.0*, Corel draws Euro coin, new printers and more.

38 Case Study
Meet a man who wrote, illustrated and designed his own book, then had it published.

44 Dealing with Writers
How do you get the best from contributors? Nick Veitch exposes their psychological weaknesses.

48 Makeover
We take your work and get an expert to redesign it. Charity newsletter NICVA News is the first volunteer.

52 Tricks of the trade
Exposing the real secrets of the publishing profession, this issue Emma Parkinson tackles proper proofing.

56 The Letters Page
This is where you have your say. How did we get any letters for issue one? There's only one way to find out.

84 DTP Doctor
Questions answered, problems solved. This issue the doctor treats some bad PDFs and examines trademarks.

86 Coverdisc
Two excellent layout packages and a host of utilities, fonts and clipart await you.

96 Subs
Four issues for under a tenner? You know you aren't going to get a fairer deal than that.

98 Next Issue
Don't look at the last page yet, you'll spoil the surprise! But you can find out what's in next issue here.

Tutorials

21 PagePlus
We've given you the software, now we show you how to use it. Create a newsletter in less than an hour.

29 Claris
Brighten up your inlays with Rod Lawton, as he exposes the DTP ability of Clarisworks in this first installment.

33 Building a Website
Internet supremo Dave Taylor will show you how to construct a proper website with the minimum of fuss.

90 Print Studio SE
Get creative with our CD software. Create postcards and more the easy way with our step by step guide

Features

13 How we made this magazine
The inside story. You might not want to create a newsstand title, but a lot of the principles are the same!

56 Backing Up
If you can't afford to lose it, you can't afford not to back it up. John Kennedy dishes out sound advice.

Reviews

63 HP2100
Hewlett Packard's latest mid-range printer, successor to the Laserjet 6, undergoes rigorous testing.

64 Serif Design Studio
A drawing package and six CDs full of clip art has got to be a bargain. Rod Lawton has the verdict.

67 Zip USB
It's new, it's see through, but it works just like the old ones. Nick Veitch weighs the pros and cons.

68 Fuji MX600
The new digital zoom camera from Fuji is under the very closest scrutiny, as we try to determine whether it delivers print quality images at the right price. Plus, we look at the companion NX70 digital printer.

72 PrintShop Premier
Another "all-in one" publishing solution investigated by the rather ruthless Graham Southorn.

74 PowerPrint
Print out your stuff from an iMac without having to buy a USB printer is the claim of this gadget. Does it deliver?

76 Software Roundup
The most popular DTP packages line up and get counted, as we compile the results of our group test.

contents

WHAT'S IN THIS ISSUE

38 Case study
How one man wrote, illustrated and laid out a book, then got it published.

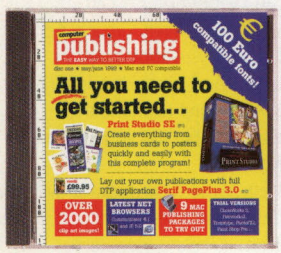
29 Clarisworks
Get the most out of your iMac software with our new tutorial series.

68 Fuji camera
The latest in digital photography is put through its paces in our review.

48 Makeover
We showed these people how to make their mag better – and we can show you too!

Improve your DTP skills!
in a weekend
We give you the tools and the know-how to create stunning publications of your own
ALL HIS OWN WORK
A local man has just finished his opus – a book that he wrote, illustrated and designed himself.
"It isn't actually as hard as you might think," explained Damien Noonan EXCLUSIVE INTERVIEW p38
NEW! YOUR EXTENSIVE CLARISWORKS DESIGN COURSE STARTS HERE
TURN TO PAGE 29
PICTURE STORY
Full report p68
REVIEWS START p62
Fuji reveal their latest megapixel digital cameras and accessories
Website explosion looms!
TUTORIAL p33
The number of websites in the UK is set to grow rapidly after a new magazine gave readers an easy-to-follow tutorial. "It's so simple anyone could do it," commented editor Nick Veitch
USB printer problems are finally solved!
This USB to parallel converter really works! 74
Newsletter 'made up'
A charity newsletter was treated to a free makeover by professional designers. The advice was courtesy of a new magazine, Computer Publishing p48
PLUS LEGAL ADVICE ■ BACKUP GUIDE ■ DTP SOFTWARE COMPARED ■ HP2100 ON TEST ■ SPECIAL OFFERS ■ DEALING WITH WRITERS ■ LATEST NEWS ■ INTERNET EXTRA ■ HUGE GUIDE TO PAGE PLUS
Problems Solved 84
Free proof mark chart! 53
Your Letters 82

Coverdisc



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Clarisworks 5
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Clip art
There are over 2,000 images included with the *Sierra Print Studio Draw 6 LE* software.

And more...

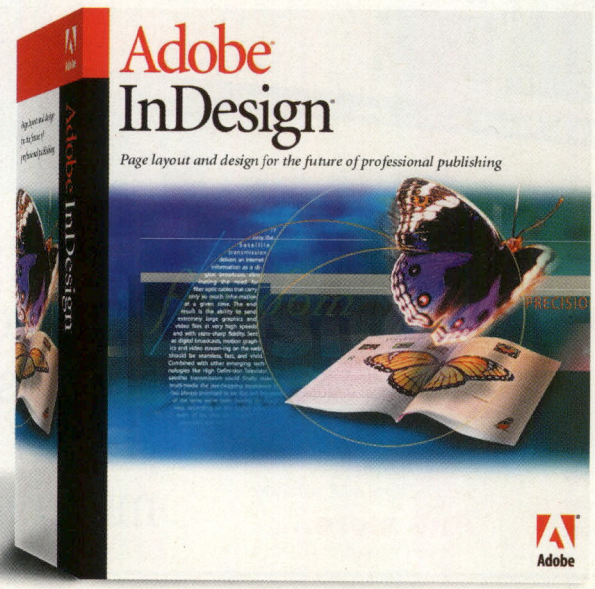
Page 86
Turn to our disc pages for more info

news Adobe's InDesign revealed, the fastest inkjet in the world and more...

Professional DTP from the makers of Photoshop: InDesign arrives this summer

Adobe offer new alternative to *XPress*

New territory
Although Adobe already had a DTP product in the shape of Pagemaker, InDesign is their first serious attempt to challenge the dominance of Quark *XPress*.



Designers and publishers will soon be faced with a choice they haven't had to make for years – should we move away from Quark *XPress*? – with the imminent arrival of a new professional DTP system, Adobe's *InDesign*.

Quark's top-end DTP program is an absolute standard in the newspaper, magazine and book publishing industries and is in widespread use in many other graphic design fields. One recent estimate in the USA suggested that approximately 90% of all four-colour web offset publications were created using Quark *XPress*.

In a mature market, Quark *XPress* has settled into a comfortable relationship with several other market leaders, two of which are produced by Adobe: the image processing program *Photoshop* and the drawing package *Illustrator*.

Integration

There is a relentless logic to the idea of Adobe producing a layout program to integrate with *Photoshop* and *Illustrator*. The two programs already share great similarities in both their features and their (occasionally eccentric) interfaces, and Adobe's plan is to give *InDesign* a very similar look and feel.

The similarities are immediately apparent. *InDesign* has a toolbar that looks like a hybrid of the ones in *Photoshop* and *Illustrator*; it uses many of the same palettes for things like colours, swatches and navigation, and it also implements layers in the same way; and the keyboard shortcuts are (by default, at least) consistent.

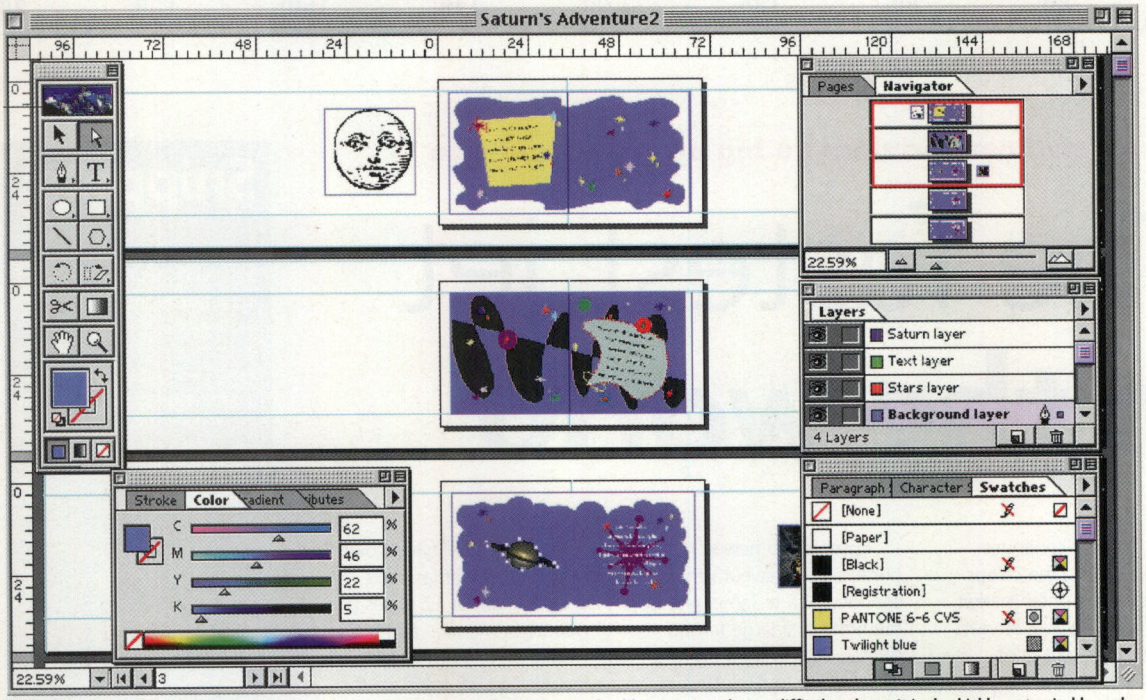
In fact, the similarities are far more than skin deep. The program code of *InDesign* is modular, built up from small packages of code that handle specific functions. Many of these modules – such as the graphics engine – are shared between Adobe's programs, which is supposed to help standardise tricky things like colour management.

Accessible

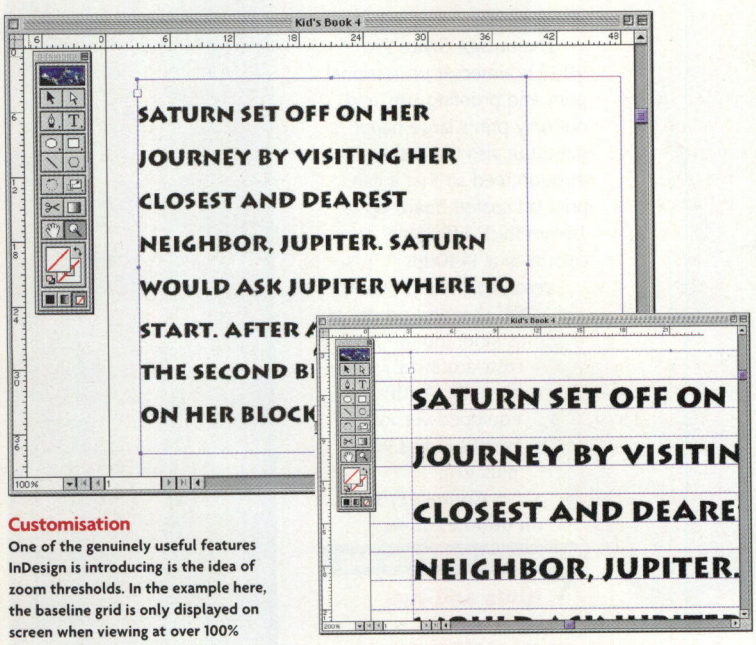
At the same time, a great deal of trouble has gone in to making *InDesign* as accessible as possible for Quark *XPress* users. Customised sets of keyboard shortcuts can be created by the user, and a ready-made set is supplied that mimics the shortcuts in *XPress*. Text and pictures can just be dropped onto the page a la PageMaker, but alternatively the user can draw out a frame, like in *XPress* (though there is just one type of frame, which holds either text or pictures). And documents saved in *XPress* 3.3 or later can be opened (as can PageMaker files from version 6.5 on).

Additionally, Adobe have persuaded third-party developers of *XPress* XTensions to make their products available as plug-ins for *InDesign*.

Whether the new package will offer enough unique features to tempt users away from *XPress* is debatable (particularly with *XPress* 5 on the way



By combining a professional feature set with a typical Adobe-style interface, InDesign should not prove to be too difficult to learn. It is also highly customisable, and Adobe have taken the cunning move of including a pre-defined set of macro keys to emulate those used commonly in Quark *XPress*.



Customisation
One of the genuinely useful features InDesign is introducing is the idea of zoom thresholds. In the example here, the baseline grid is only displayed on screen when viewing at over 100%

some time in the autumn, thorough bug-checking allowing) but it does have some good ideas. For example, master pages can be 'based' on other masters, so that a change to the base master will also be applied to all the other related ones. The new package also does clever things with its frames, allowing you to position them one inside the other to create interesting frame shapes.

InDesign also offers facilities that would normally be handled in a drawing package like *Illustrator*. For instance, text can be converted into paths (that is, editable bezier lines) which can then be used as masks, the upshot being that you could have pictures showing inside text. There's a Pen tool for drawing Bezier curves and a Scissors tool for cutting them, just like in *Illustrator*.

In the end, though, it might not be the program's *Photoshop*-like interface or its interesting new features that win it a market. Adobe is a step ahead of its rivals with the Portable Document Format (PDF), in which documents can safely and easily be saved for electronic transmission or adapted for online use. In an industry where a project can already span the globe and where every effort is being made to minimise costly physical processes such as output to film, PDF could be very significant. The ability of the rival packages to design for the web could be important.

In the short term, there is little chance of a huge rush from Quark *XPress* to *InDesign*, especially since not everyone would relish the prospect of using an *XPress*-like program with an Adobe interface. But the competition – not least on price, with *InDesign* expected to launch at around £470 including VAT – could bring benefits for us all.

Contact Adobe on 0181 606 4001 or at www.adobe.com

InDesign at a glance

Some of the more important features of Adobe's new rival for Quark *XPress*...

Similarities with *Photoshop* and *Illustrator*

- Open, object-oriented architecture integrating closely with *Photoshop* and *Illustrator*
- Similar interface and approach to *Photoshop* and *Illustrator*; common commands, tools, palettes, and keyboard shortcuts
- Navigation palette showing current page view
- Layers palette; individual layers can be locked, edited and hidden
- Views up to 4000%
- Colours palette for mixing colours; Swatches palette for storing colours

Similarities with Quark *XPress*

- Uses familiar Quark *XPress*-style frames to hold text and pictures
- Opens Quark *XPress* 3.3–4.04 and Adobe *PageMaker* 6.5 files directly
- Keyboard Shortcut Editor allows customises keyboard shortcuts; a set compatible with Quark *XPress* is included
- Third-party developers of Quark *XPress* XTensions will also release *InDesign* plug-ins

New features

- OpenType system developed by Microsoft and Adobe integrates TrueType and PostScript fonts
- CoolType technology eliminates the need for Adobe *Type Manager*
- Layouts can be saved as and edited as Adobe Portable Document Format (PDF) files
- ICC-based colour management keeps colours consistent
- Versatile text and graphics frames make it easier to create complex, layered visuals; you can paste a frame within a frame, while individually controlling the attributes of each nested frame
- Document-wide layers help users organise and manage design elements, or set up different versions of a publication in one file
- Master pages can be based on other master pages, so changes to one 'ripple through' to others
- Unlimited undo and redo

Epson's two new printers go big on speed and size

The fastest jet in the world

Typeface of the month

FF Meta

Designed by German typographic designer Erik Spiekermann as his "Helvetica for the 90s", Meta was initially designed in reaction to the overuse of Helvetica, which Spiekermann described as "the Federal font" because of its widespread use by big institutions right across Europe – in fact, Helvetica was originally commissioned by the German Post Office!

With its hint of a serif, Meta is a very modern and readable typeface. The main reason we used it though, was for continuity of style with our sister magazine Computer Arts.

Progress continues apace in the colour inkjet printer market, where the last couple of years have seen excellent print quality at a low price become the norm thanks in no small part to intense competition between Epson and its rivals.

Epson's two newest printers both have a very specific claim to fame: one is the firm's first large format printer, able to print on rolls of paper up to 44 inches in width (B0+), while the other is claimed to be the fastest inkjet in the world.

Thw Stylus Colour 900
Epson claim this to be the fastest inkjet in the world – we'll test it against the clock in the next issue.

The speedy Stylus Color 900 can print at laser-like speeds – about 12 pages per minute in mono – and has a resolution of 1440 dpi. It includes a USB interface for iMac as well as the usual PC parallel and Mac serial connections, and it will cost about £400.

The outsize Stylus Pro 9000 is aimed at professional print and proofing use, and not only prints large paper sizes, but also has a straight-through feed so that it can print on coated board up to 1.5mm thick. Using six colours at a 1440dpi resolution, it is probably the cheapest printer of its kind, though it still costs around £7,000 plus VAT. A RIP-equipped version weighs in at £9,995 plus VAT.

Contact Epson on 0800 220546.

How we made this mag

Hints and tips

As we designed this magazine, we added quite a few extra hints and tips, by using our own pages as examples. All of them appear in boxes like this, so you can spot them easily.

Do take the time to read them, no matter what page they are on, as they often relate to the design of the page, not the content – and write in and tell us what you think about them!

Snippets

Free IE 5 guide

Need help with Microsoft's recently released Internet Explorer 5? Our sister magazine .net can help. They've published a complete guide to all the program's new features and how to use them. What's more, it's free. The Internet Explorer 5 Companion is available to read online at http://www.ie5.co.uk.

Contact .net magazine
www.futurenet.co.uk/net

Atari gets type boost

The aged Atari home computer, once in widespread use by musicians, has been given a shot in the arm by a utility that enables it to use TrueType and PostScript fonts. The utility, NVDI, refreshes parts of the Atari's operating system, vastly speeding up the machine. In its latest version (5.01), NVDI also offers powerful control over output on a range of printers. At £60, it's a 'must have' for all Atari owners.

Contact System Solutions
0181 693 3355

Automatic websites

Scan in a paper publication, and the software converts it into a web site. That's the ambitious idea behind OmniPage Web from Caere (famous for its optical character recognition software). The program uses artificial intelligence to analyse the content of the material, picking out headings and sections and structuring the material into web pages, complete with hyperlinks for things like cross-references and email addresses. A trial version of the package can be downloaded from Caere's website.

Contact Caere Corporation
http://www.caere.com/products/omnipage/web/

Small print of the month

This is from Caere Corporation's email press release regarding an upcoming software release...

The Company notes that the statements in this release that relate to future plans, events, performance, including without limitation, the projected shipment date, are forward-looking statements that involve risks and uncertainties and are subject to change based on numerous factors including, but not limited to, work stoppages, engineering delays, quality assurance testing delays, contractual negotiations, successful completion of beta site testing, the scheduling of orders, changes in operating systems, a significant change in the competitive environment, and timely delivery by component suppliers. Actual results, events or performance may differ materially. Readers are cautioned not to place undo reliance on these forward-looking statements, which speak only as of the date hereof. Caere, OmniPage, OmniForm, PageKeeper, and WordScan are registered trademarks, and Logical Structure Recognition, and M/Series are trademarks of Caere Corporation. Microsoft Windows, Windows NT and FrontPage are either registered trademarks or trademarks of Microsoft Corporation, in the United States and/or other countries. Other products may be trademarks of their respective manufacturers and are hereby recognized.

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Three easy methods...

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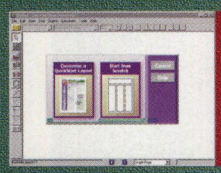
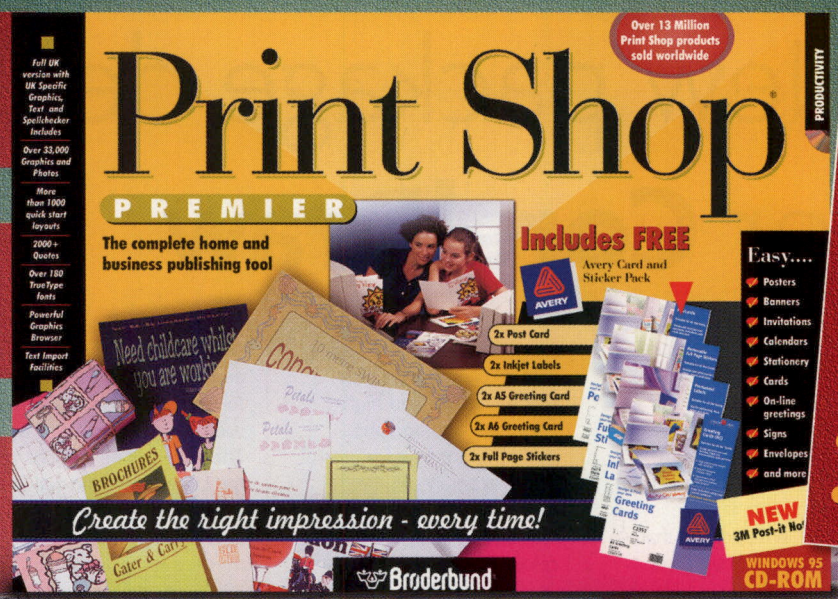


2 *Help Me Design* Step-by-step guide to help you design your project.

3 Personalise with stunning graphics, photographs, fonts, quotations and a splash of colour. Then print.



- Banners & Signs
- Letterheads
- Business cards
- Logos
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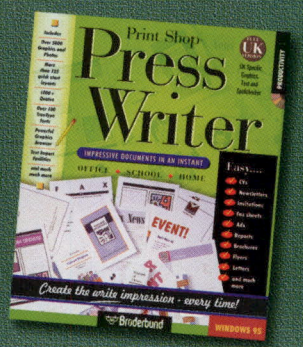

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New launches!

This is a regular news piece where we highlight new magazines and fanzines. If you have recently launched a publication, please send it to us, and we'll highlight our favourites in this column. Send a sample to us at: Launches, Computer Publishing, 30 Monmouth Street, Bath, BA1 2BW.

As we obviously don't have any submissions yet, we have decided to highlight a new magazine from our own neck of the woods. Internet Advisor aims to help internet novices get online quickly and easily. Editor Cliff Douse reckons he's got every angle covered, so if you are new to the net, or are tempted to get online, check out this mag! It's on sale now at just £1.99

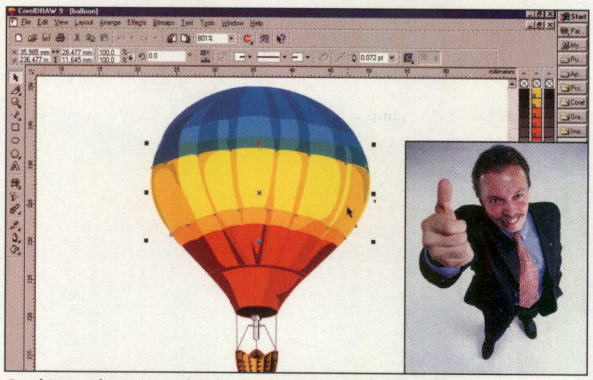
CorelDraw 9 Graphics Suite includes Photo-Paint 9

New package deal for CorelDraw

In ten years, Corel has sold over 10 million copies worldwide of its heavyweight vector drawing program *CorelDraw*. The latest version of the software is now available in a package that includes the bitmap paint program *Photo-Paint 9* along with a collection of ready-made graphics and high-resolution photographs.

Important new features of all the programs in the *CorelDraw 9 Graphics Suite* include PDF support, ICC colour management with profiles embedded in images, and a plug-and-play interface for acquiring images from a wide range of digital cameras. The suite will be launched in the US in May, and will be available over here not long after, though price remains a mystery at the moment.

A remarkable example of a *CorelDraw* design will be popping up soon in pockets all across Europe, because the images on the back of the new Euro coins were created using the software. The images by Belgian coin designer Luc Luycx, which feature a map of Europe with a background of 12 stars, won a competition and will appear behind the number on the reverse of the Euro coins.



***Corel Draw 9* (main picture) is due for an early summer release. Luc Lucyx (inset) is sure to receive a free copy, as he used *Draw* to design the back of the Euro coin!**

Visit the Corel homepage at: www.corel.com

Quark embrace web, SVG, PDF

Soon, *XPress* users will be able to create web pages and PDF documents with the ease that they currently produce print documents – that's the claim of Quark chairman Tim Gill.

Gill was speaking at Seybold '99, the USA's most prominent publishing event, where Adobe announced *InDesign*. version 5.0 of Quark *XPress* is due to ship in autumn, and should include the ability to produce HTML web pages, as well as supporting the new SVG (Scaleable Vector Graphic) standard for web based vector images, currently being drafted by the World Wide Web Consortium.

Support for direct import and export of PDF (portable Document Format) files will enable *XPress* to keep up to date with the rest of the publishing industry. PDF files have been adopted as the *de facto* standard for producing "direct to plate" magazines, and are currently used by many professional publishers.

Sharing printers without a network

A new gadget from Hewlett-Packard enables lots of computers to be hooked up to one parallel device. It's an easy way to share a printer in a small office where a network would be going too far. The device also works the other way round, allowing lots of peripherals (printer, scanner, Zip drive, digital camera) to be hooked up to one PC. The HP JetDirect Auto Switch comes in two-port and four-port models.

Contact Hewlett-Packard Customer Information Centre 0990 474747

Serial port for new Macintosh G3s

The useful (if hardly clever) first product from new California hardware maker GeeThree.com is the Stealth Serial Port for the new USB-and-FireWire-equipped G3. It simply adds a fully compatible serial port so that you can connect up your old serial peripherals. The device is made up of a small interface card that plugs into the internal modem slot on the G3, and a mini-DIN8 connector. Installation takes a few minutes using a screwdriver. It will cost around £35.

Contact: GeeThree.com www.geethree.com

Corel's online help for designers

A new website established by Corel is intended to be a focal point for the Corel design community worldwide.

Called designer.com, it will feature articles and opinion columns from people in the industry as well as profiles of designers, plus news and exchanges of views on the chat pages.

Contact www.designer.com

create better: fanzines web pages posters newsletters flyers
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PICTURE STORY Full report p68
Fuji reveal their latest megapixel digital cameras and accessories
Website explosion looms!
TUTORIAL p33
20 pages of step-by-step tutorials for you to follow
FREE! Avery stationery for every reader
full details p95
Lift here!
For more info on the features and tutorials inside this issue
USB printer problems are finally solved!
Newsletter 'made up'
PLUS
Problems Solved p4 Free proof mark chart! 53 Your Letters 62

How we made this magazine

How do two people go about creating a brand-new magazine from scratch in under three months? Well, if you're **Computer Publishing**, you do it a bit like this…

New magazines come into existence for all sorts of reasons. Some are just a spark of inspiration, a leap of faith that the publisher hopes will be greeted by an enthusiastic audience; while others are the result of intensive market research, targeted carefully at a specific audience whose exact income, shoe size and favourite fruit is known.

This magazine, if you must know, was a little bit of both. The launch was prompted by research which suggested a strong interest in home DTP, but at the same time, there's always some element of hunch involve in terms of the balance and exact content of the magazine.

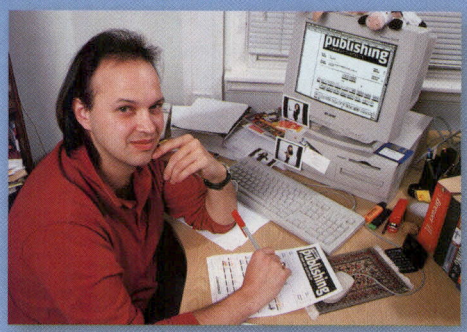
The idea was firmed up, the two-man team (a very modest staff, but with plenty of support from freelance writers, illustrators and sub-editors) was installed, and some bright spark decided when the first issue would go on sale (springtime launches always seem to go down well). This led logically to a date by which the whole thing would have to be sent off to be printed, and Nick and Ian were left with about 10 weeks in which to make a magazine. Which, at the time, sounded like ages…

Dream time

The first stage of creating a new magazine is always the most fun. At this stage, you basically just sit around – preferably in a café with a convivial atmosphere (and maybe, if you're lucky, free doughnuts) – and come up with ideas about who your readers are likely to be, and what you will give them.

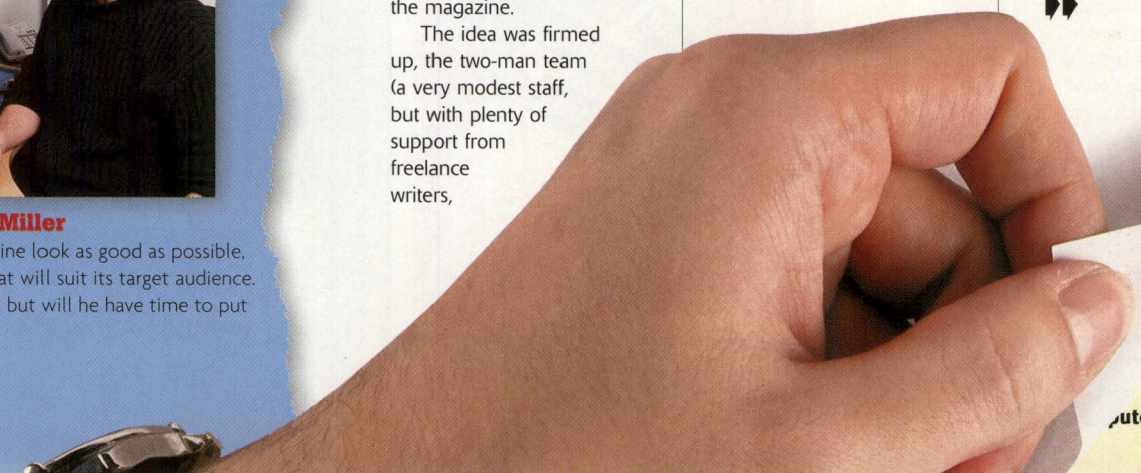
At this stage, anything is possible. This is when an overall concept for the magazine is hammered out, and at the same time, clever little touches that will give the magazine its unique character – such as the 'highlighter' stripe device used throughout this magazine – are invented.

Before long, though, you become uncomfortably aware of the deadline, and you have to start putting ideas into practice. And that's where it starts getting a little tricky.



The Editor – Nick Veitch
He's the man in the hot seat, responsible for the content and the tone of voice of the magazine. He has a lot of decisions to make before this magazine is finished...

The Art Editor – Ian Miller
His task: to make the magazine look as good as possible, but also to give it a 'feel' that will suit its target audience. He's got lots of bright ideas, but will he have time to put them into action?



piles of
the studio.

how we made this magazine

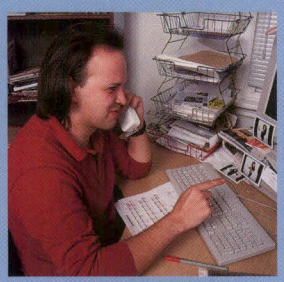
editorial

getting the words in

The words are the start point, and it's up to Nick to get them flowing in. He needs to start commissioning...

Nick decides which writer has the right knowledge and abilities for a particular piece, and commissions them initially over the telephone.

To avoid confusion over what's required and when, the phone conversation will be followed by a detailed written commission (see Nick's feature on Dealing With Writers starting on page 44).



The timely arrival of good words is the start of the whole process, so if copy is late or not up to standard, Nick has to lay down the law.

Checking copy

When the words finally start to arrive on a floppy disk in the post or via email, usually several days late and in a PC word processor format that no program known to science can actually open, it's down to Nick to get the words into a word processor on the Mac, after which he must read them over to see if they're what he wanted. If not, it's time for a polite phone call to the writer. But usually all is well and the next stage is to weed out the worst of the spelling mistakes. The text is then carefully read and corrected by a sub-editor (or by Nick if one isn't available).

Subbing the copy

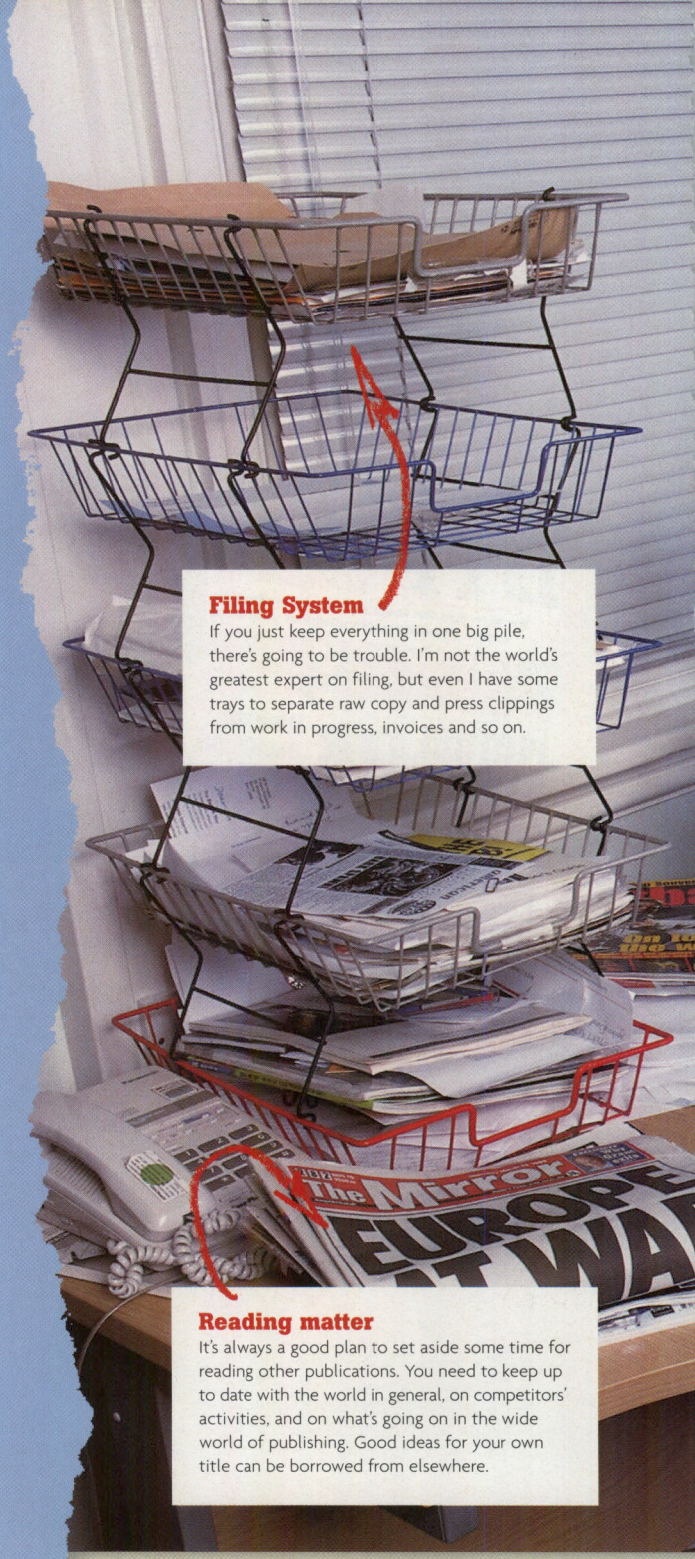
The idea is not merely to improve the spelling, but also to make sure that every article in the magazine is as clear and easy to read as possible.

Even if a writer is utterly meticulous about his spelling and grammar, it is very easy for him to write a sentence in a slightly confusing way, simply because he already knew what he was talking about when he started writing the sentence.

It's also important for the sub-editor to check that a consistent 'house style' has been followed throughout.

The all-important flatplan...

As you should with any magazine or fanzine, Nick starts *Computer Publishing* with a contents list, where he decides what articles will go in the magazine and how many pages each will occupy. Next job is to draw up a flatplan, which is simply a plan of the pages of the magazine showing the exact whereabouts of each article. This might seem relatively unimportant, but in fact, the placing of articles is crucial. For example, a long feature should always start on a right-hand page or on a spread to hint that there is more to follow. Flatplanning is an art we'll cover in depth in a later issue.



Filing System
If you just keep everything in one big pile, there's going to be trouble. I'm not the world's greatest expert on filing, but even I have some trays to separate raw copy and press clippings from work in progress, invoices and so on.

Reading matter
It's always a good plan to set aside some time for reading other publications. You need to keep up to date with the world in general, on competitors' activities, and on what's going on in the wide world of publishing. Good ideas for your own title can be borrowed from elsewhere.

Time Line

How we made the **cover**

It's the most important page of any magazine and needs careful thought. This is the process we went through for our first cover...

Software
Your computer can be used for so much more than just writing and designing pages. Combined address book/calendar software is invaluable; spreadsheets are handy for planning issues; and databases can catalogue past articles in an easily searchable way. Get the most out of your computer!

Macintosh
Here at Future Publishing, as at most publishing companies, we use Quark *XPress* running on Apple Macs to design and output magazine pages. But the exact model of computer or software isn't vital – knowing how to use them is the most important thing

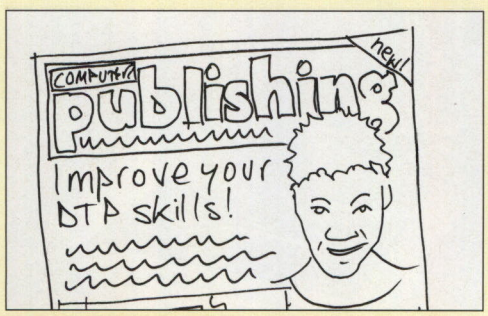
Help
Obviously it can help to have more than one person working on a publication. It is vital, though, that you communicate properly and that everyone knows what they are doing!

Books!
You always need a few reference books. My desk is never without a Chambers dictionary (it is also good for Scrabble), and the Everyman *Dictionary of Quotations*, along with a few more specific works.

More computers...
For this mag we obviously need to use a whole load of different computers. You probably don't, which is good, because you'll probably have more room on your desk for important stuff.

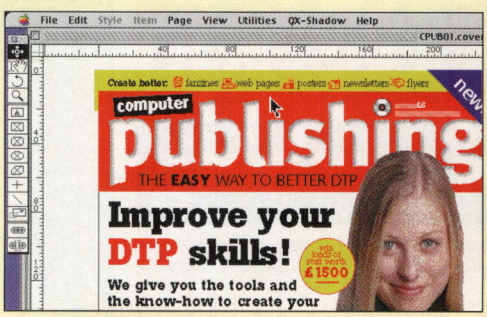
Pens
A large selection of pens is essential. No, really – highlighters, pencils and red pens all have their place. The rubber band ball is optional.

Flatplans
If you don't have a flatplan, you don't know where you are. This little piece of paper is more than just a plan of what's in the issue – a cunning system of coloured pens turns it into an instant progress report, too.



Monday, 8th February, 4.00pm – concept

01 The basic idea was to have a person on the cover to make the publication more friendly and approachable.



Thursday, 25th February 12.30pm – roughs

02 Using a clip art photo, we tried some rough layouts. It was immediately obvious that the idea would work pretty well.

Wednesday, 10th March, 2.00pm – photo shoot

03 We contacted model agencies and looked through piles of photos for the right model, then spent a day in the studio.

how we made this magazine

design

creating a logo

The most important part of your magazine is your logo – and here we show you how we came up with ours

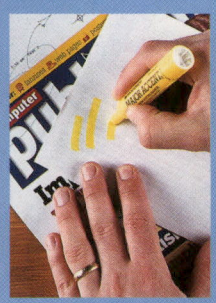
Computer Publishing was launched as a sister title to *Computer Arts* and *Computer Music* – it was to have the same production values, same size, same paper and so on – so the logo had to convey the same message of authority. At the same time, however, it had to be friendly towards the target market, so it couldn't be too hi-tech.

Too long!

The first stumbling block I came across was that the word 'publishing' had ten characters – very difficult to make it look attractive. Doh! I tried various typefaces but plumped for FFMeta to coincide with *Computer Arts*. You'll notice the vague similarity when you see both together.

As you can see in the boxout below, I then decided to give the logo a more informal look, so added the 'highlighter pen' effect and we decided to get it printed in fluorescent ink.

We had loads of progress meetings – but most people attended for the doughnuts, methinks.



The shape for the 'highlighter pen' device was easily produced simply by creating a real pen mark and scanning it in. The spot colour was chosen from a Pantone book of fluorescents.

Windows

Make sure you position your monitor away from direct sunlight – this can cause eye strain and headaches are a complete nightmare at the best of times without being on deadline too! Also, keep your monitor free from finger smudges – that can cause eye strain, too!

Pantone book

Pantone is the colour palette known to printers the world over. A Pantone Color Specifier is used to choose special colours that you want printed. For example, the fluorescent orange in our logo can't be created in CMYK, but by specifying 804C, I know I'm gonna get what I want.

The ones that got away and why

There were a lot of meetings about the logo, and a lot of changes of heart. Here are a few of the ideas that were rejected and the reasons why.

[01] Though I loved the intricacy of this typeface, it wasn't going to work when reduced. The logo will sometimes be used quite small in advertisements. **[02]** I hated the blue: we plumped for red as we felt it was more in keeping with the tabloid feel of the mag. The typeface was too bubbly and fat. **[03]** We were getting somewhere. The mouse cursor replaced the dot of the 'i' but its shadow needed rendering. The boxes with the word 'computer' in looked clumsy, so we devised the 'highlighter pen' idea.

01 COMPUTER publishing THE ESSENTIAL DTP MAGAZINE

02 COMPUTER publishing THE ESSENTIAL DTP MAGAZINE

03 computer publishing THE ESSENTIAL DTP MAGAZINE

Monday, 29th March, 11.30am – choosing the image

04 In the end, it was Rosie – photographed at a second photo shoot a week later – who we picked as our cover model.

In trays
Like Nick, I use in/out trays to keep everything neat and tidy – all my trannies in one, job bags in another and invoices and other admin stuff in a third. Pretty standard practice, really.

21" monitor
I couldn't do without a monitor of this size. In fact, a bigger one would be nice. Editorial bods only require smaller screens for inputting text, but a screen of this size enables you to view spreads at 100% which is very useful. 'Orrace The Octopus is optional.

Stationery
Apart from my red pen that defaces initial layouts, I wouldn't be without a Chinagraph pencil, which is useful to mark up film and trannies – I also used it for the annotation arrows which were scanned in as bitmaps.

Apple Mac G3
This magazine has created more than 5Gb of information – this Mac is particularly fast and has loads of RAM, which is essential when laying out a mag of this nature.

Lupe
A good quality lupe (magnifying glass, if you prefer) is useful – it helps identify the most suitable trannie (correct exposure and so on). Mine was about £150 but you can buy them far more cheaply at good camera shops.

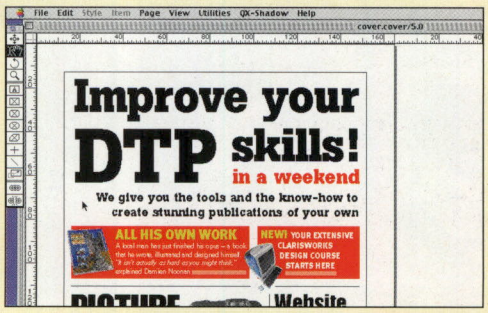
Keyboard
These new G3s come with rather nifty looking transparent blue keyboards. But do not be fooled by its groovy exterior – Apple in their wisdom have got rid of some essential buttons (F13, for example: Picture Usage in *XPress*, which is an art editor's best buddy during deadline).

Polaroids
It can take a couple of days to get your trannies processed, so I always nab the polaroids from our photographer, who uses them for composition and checking the light, so I can get on with roughs in the mean time.

Desk
With such a large monitor, it is very important not to encourage eye strain by sitting right on top of it. These desks with the corner 'scoop' are really good for those worried about RSI problems, too – it enables you to have both elbows firmly rooted to the desk rather than floating around in space.

Monday, 29th March, 2.30pm – scanning the image

05 The image is scanned in by our scanning department, who also "cut out" the image so we can add our own background later.


Improve your
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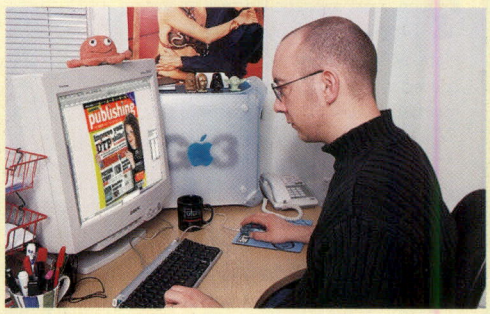
in a weekend
We give you the tools and the know-how to create stunning publications of your own
ALL HIS OWN WORK
NEW! YOUR EXTENSIVE CLARISWORKS DESIGN COURSE STARTS HERE

Tuesday, 30th March, 1.00pm – creating the mini-cover

06 We decided to put most of the magazine's real cover lines on the pretend newsletter that our model would be holding up.



Thursday, 1st April, 10.00am – constructing

07 Ian then had to construct the cover, by carefully positioning the graphics and building a cover around them.

how we made this magazine

production

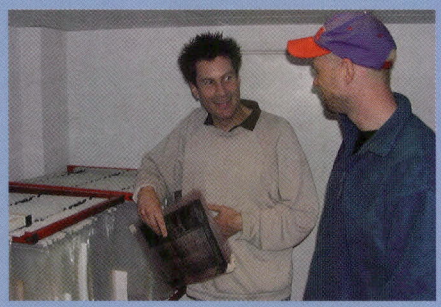
getting into print

When we've laid out pages and corrected the proofs, we hand the mag over to the production experts...

Once the pages are finished as far as the DTP side of things is concerned – that is, the layouts have been finished, pictures placed, captions written and all the necessary corrections made to the text – then it's time to prepare them for output.

First, any repro-quality scanning of pictures that still needs doing is handled by an in-house scanning department (see below), then the pages are output as four colour-separated sheets of film in the in-house imagesetting department – known as the 'Lino room' because the original models of imagesetting machines were called "Linotronic".

When the whole magazine is ready, all the film is sent to the printer's where it is 'planned' into 32-page, double-sided sections (16 pages to view, as it were). Printing plates for entire sections are then made from the planned film, and the magazine is printed. At last...



There's always a strong smell in the 'Lino room' where the pages are output as film, because of the chemicals used in the process. They are not responsible for these hairstyles though.

Repro quality images are scanned and manipulated in house, using a variety of expensive equipment like the drum scanner pictured here (no, that's John, the scanner's in the background).

Print buying

Future Publishing has a special department dedicated to booking 'print slots' from printers, which often has to be arranged to the exact hour as much as two years in advance. If the film for a magazine is late arriving at the printer's, a fine of several thousand pounds per hour may be charged for 'holding the presses' because other jobs may be delayed.

To save money, Future's print buying department often buys its own paper rather than getting it supplied by the printer.

Sheet-fed printing

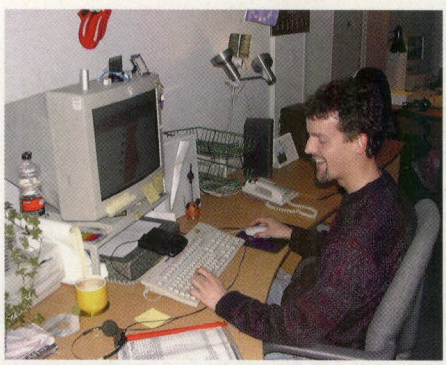
The cover section of the magazine consists of a double-sided sheet of heavy, glossy paper of roughly A3 size, so it is suitable for sheet-fed printing, where small sheets of paper are fed through the printing press one at a time. This process also delivers better-quality, more accurate printing.

The rest of the magazine is printed in large 32-page sections on a web machine, which feeds a continuous roll of paper through the machine. It's much faster (and cheaper) but not as sharp – colour can tend to 'drag' from one area to another.

Scanning: repro the easy way...

Ten years ago, the normal operating procedure was to output a single plate of text to bromide (a sort of shiny coated white paper), with black blocks left for the pictures. The page would then go to a repro house to have the pictures added.

Nowadays, an in-house scanning department delivers repro-quality scans, and whole pages are output to film. The scanning boys also do image manipulation for us, such as the graphics on page 76 to 77 or the sky added to the pic on pages 38 and 39.



Improve your
DTP skills!
in a weekend
We give you the tools and the know-how to create stunning publications of your own
ALL HIS OWN WORK
NEW! YOUR EXTENSIVE CLARISWORKS
PICTURE
Website explosion looms!

Friday, 2nd April, 5pm – compositing

08 In order to make the newsletter look real, it's combined with the picture of Rosie. At this stage we also 'adjusted' her arm!

Print 'finishing'

The magazine is collated, trimmed and bound in a different department at the printer's (though this might be done at a separate organisation). If a covermount is to be added, the finished magazine is shipped to a warehouse somewhere where the covermount is stuck on, often by hand.

Five-colour press

Just as a colour TV uses red, green and blue ('additive' primary colours) to make up its pictures, the printing process should be able to use cyan (pale blue), magenta (pink) and yellow (the subtractive primaries) to make up any colour in print. In practice, this system is not very good at blacks, so a fourth colour, black – labelled 'K' for 'key' – is added, producing the CMYK four-colour print process.

If you want a colour to be printed really bright and true, however, then it is better to use an ink mixed to that exact colour. This is known as a 'spot' colour. Equally, if you want a 'special colour', such as gold or a fluorescent, that can't be replicated with CMYK, then it must be a spot colour.

A five-colour printing press like this one is arranged so that it can print the four CMYK colours as normal, then add a fifth colour as well. The quick-drying inks must be efficiently dried between each inking, so the paper passes through hot driers that evaporate the volatile solvents in the ink, preventing it from smudging.

Distribution

Finally, thousands of copies of the magazine are loaded on Future's own trucks and distributed to a number of wholesale warehouses around the country, from where the wholesalers will deliver small batches of copies to the nation's newsagents.

■ Simon Dodd – with thanks to Midway Clarke, Holt

File Edit Style Item Page View Utilities QX-Shadow Help
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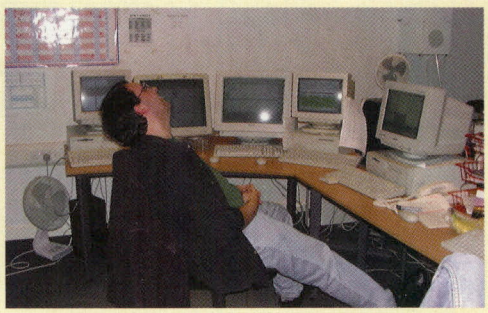
The magazine which gives you everything you need to
How we made
this cover!
THE INSIDE STORY
A cover can have many different functions, but they all follow the same basic processes
Faking it the easy way...
publishing

Monday, 5th April, 11.00am – a bit of a flap

09 **Just when it was all done, someone decided that a flap would be a better way to carry the CD. It took two days to complete.**



Wednesday 7th April, 10.00am – sent to lino

10 **Our ever-alert operators send the *XPress* document to the imagesetting machine to produce colour-separated film.**

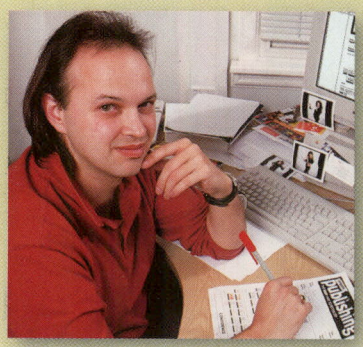
Wednesday 7th April, 2.00pm – film and proof

11 **The film is processed, checked and then sent to a repro house for a Cromalin colour proof to be made, before it's printed...**

tutorials

computer publishing
THE EASY WAY TO BETTER DTP

Our step-by-step guides are full of tips and ideas – it's **DTP made easy!**



Welcome to one of the most important parts of **Computer Publishing**; here in our tutorials section, we have lots of tips, ideas and advice to get you designing quickly and easily!

Nick

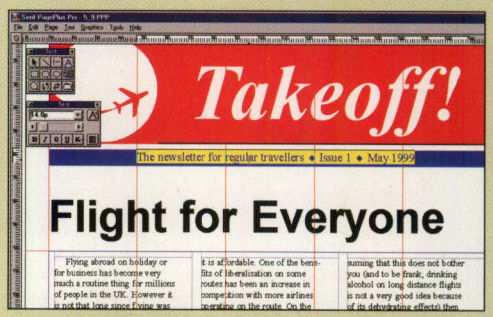
What do you really want to know?

These tutorials are designed to help *you*, so what we really want to know is what subjects you would like to see tutorials on. Get in touch! The email address is computerpublishing@futurenet.co.uk or you can write to Computer Publishing, 30 Monmouth Street, Bath BA1 2BW. We can't promise a reply, but we will consider every request we receive.

21 **PagePlus 3**

Use the complete program from our coverdisc to create the front page of an imaginary newsletter. You'll learn how to import and edit text from a word processor document, and you'll see how to use clip art on your pages. In no time, you could be starting your own newsletter from scratch!

For instructions on how to install the software from the coverdisc, please see page 86.

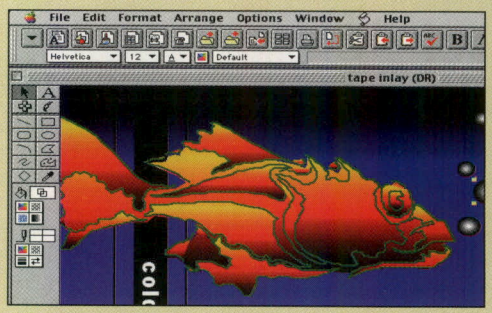


Perhaps *PagePlus* isn't as powerful as the DTP programs the professionals use, but it is flexible and easy to learn!

29 **ClarisWorks**

In less than an hour, you can produce a colourful cassette inlay using your Mac or iMac and the all-in-one package *ClarisWorks*. Following this very simple step-by-step guide will equip you with new skills that you can put to use in a range of other design projects.

There is a demo of the latest version of this software supplied on our coverdisc, if you don't already have it. See page 86.



Imaginative, interesting designs are easy to achieve in *ClarisWorks*. We'll show you how!

33 **Build a website**

Making your own website is not nearly as difficult as you might think. In fact, we can give you all the basics in just four pages. Here, we'll be using Microsoft's *FrontPage Express* to design a simple website that you can use as a stepping stone to something more ambitious.

All the files from this tutorial, as well as the completed example website, are included on our cover CD. Again, look on page 86.

***FrontPage Express*, included with *Internet Explorer* from Microsoft, is all the software you need to make a website!**

DTP in PagePlus

Create a newsletter

PagePlus 3 from Serif might not be the newest of DTP programs, but it gives good results. **Richard Hunt** is waiting to show you around...

The thing to bear in mind about *PagePlus* is it's a DTP program, not a word processor. This is where the component parts of your page – text and pictures – are assembled, but it's not the right place to try to manufacture the components.

It's best to write and to spell check your stories in a word processor and import them. Don't try to enter a whole story using *WritePlus*, the built-in story editor.

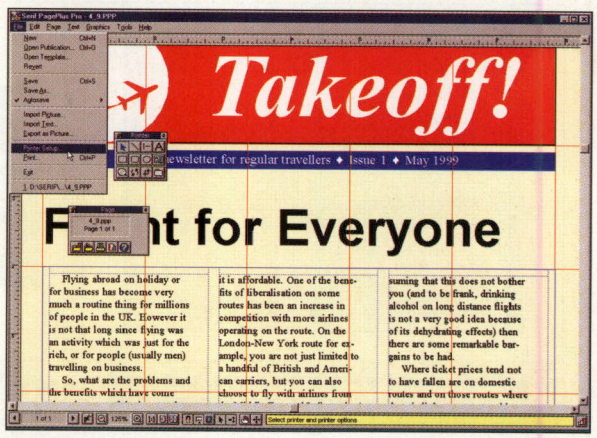
Note that edits you make in *WritePlus* aren't automatically linked back to the DTP document. Instead, *PagePlus* works with a *copy* of the text, which it keeps locally.

Similarly, if you change your original word processor document, those changes won't be reflected in *PagePlus* unless you import the text again.

With pictures, on the other hand, if you set the Preferences to Import Always, each picture will be imported every time the publication is opened and any changes that have been made will be shown.

Anyway, let's get on with it. This tutorial will show you the basics: the rest is up to you!

What we're going to do
Here's the finished product, a full-colour newsletter. It's nothing fancy in itself, but in creating it you will get a full guided tour of how *PagePlus* works, and you can take it on from there.

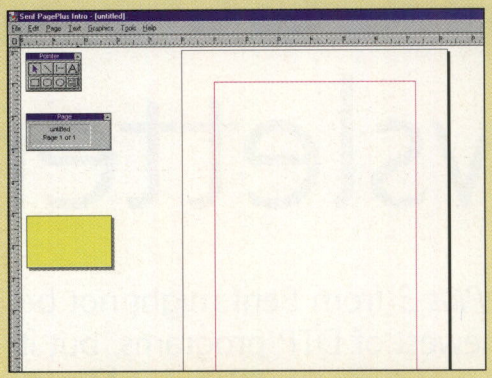


Our newsletter project is not intended to be too ambitious, but it will certainly give you a good idea of the capabilities of *PagePlus*. We'll be importing text written in a word processor and graphics created in a drawing program to make up our page.

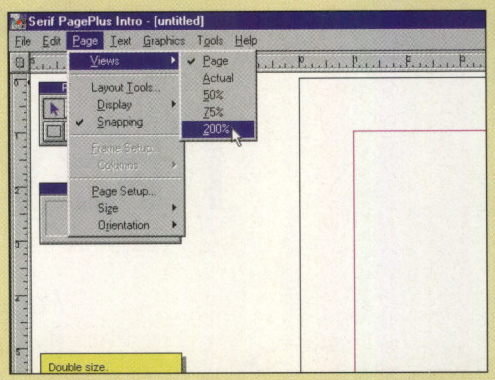
On the CD
The complete *PagePlus* 3.0 is on this month's coverdisc. You will also find saved document files from various different stages of this tutorial lurking in the **Featurefiles/PagePlus** folder. For further details, see page 86.

The basics: Setting Preferences and finding your way around

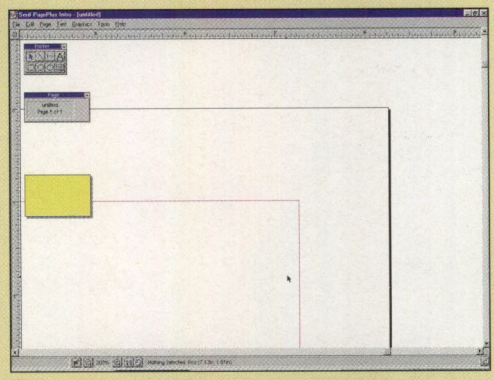
Before you use *PagePlus* to do anything, it's useful to know how to set the program up



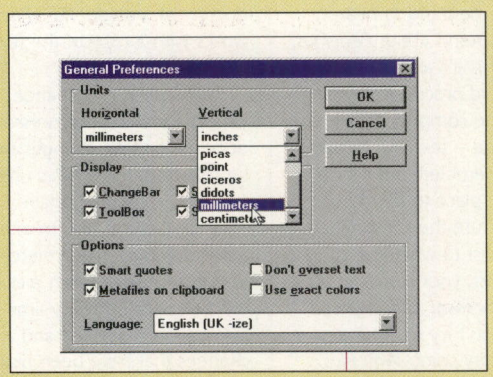
01 The *PagePlus* window displays your page with a wide, empty area round it called the pasteboard. You can drag objects off the page and leave them on the pasteboard while you decide what to do with them. On the left and at the top of the window are rulers, turned on or off by clicking the button at the bottom of the screen.



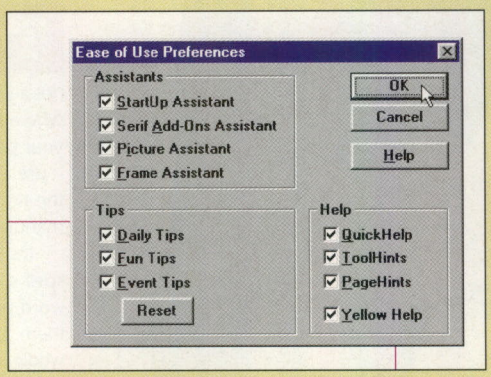
02 You can view the page at various levels of zoom. To change to a different magnification, go to the Page menu, choose Views, and pick an option from the sub-menu. Alternatively, click on the Zoom or View buttons in the hint line at the bottom of the screen, or use the Zoom tool to drag out a box over the area you want to see.



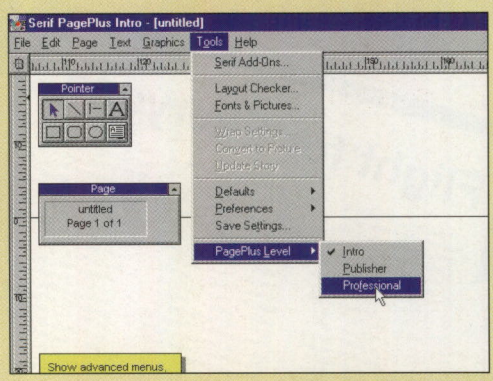
03 When you're zoomed in, you can't see the whole page, so use the horizontal and vertical scroll bars (bottom and right of the window) or the Panning tool to move around the page. Usually, it's best to work at 100% (Actual). Zoom in to 200% for close-up work, and fit the whole page in (Page) to get an overall view of your layout.



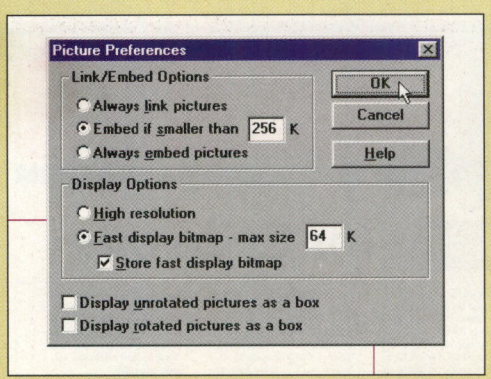
04 The default unit of measurement is inches, but working in millimetres is more usual. From the Tools menu, choose Preferences, then select General from the sub-menu to open this dialogue. Select 'millimeters' (or something else, if you prefer) from the Horizontal and Vertical drop-down lists, then click OK.



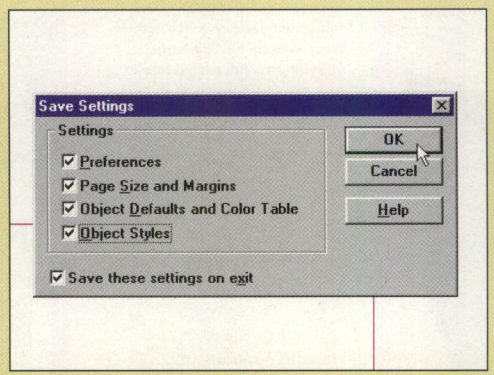
05 *PagePlus* has a number of features that are supposed to make the program easier to use (such as Assistants, which help you import text or pictures). These can be turned on and off in the Ease of Use Preferences (also on the Preferences sub-menu). For the time being, though, it's probably best to leave the default settings.



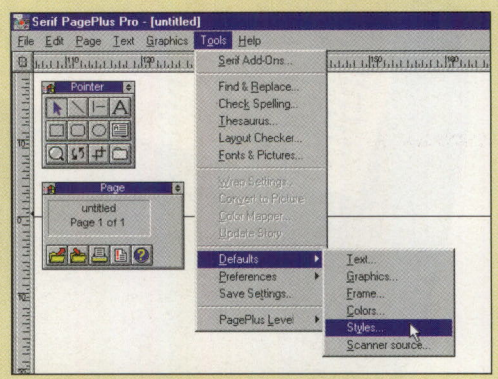
06 The program can be set to three different 'levels': Intro, Publisher and Professional. In Intro level, only a basic set of features is available, the idea being that there is less clutter to confuse the beginner. For this tutorial, though, we'll go the whole way. Go to the Tools menu, choose PagePlus Level and select Professional.



07 There are several options covering the way *PagePlus* handles and displays pictures, and these can be set by going to the Tools menu and choosing Picture Preferences. For now, leave the settings alone. The Display Options affect the speed at which pictures are displayed on screen, but this is not so important on modern PCs.



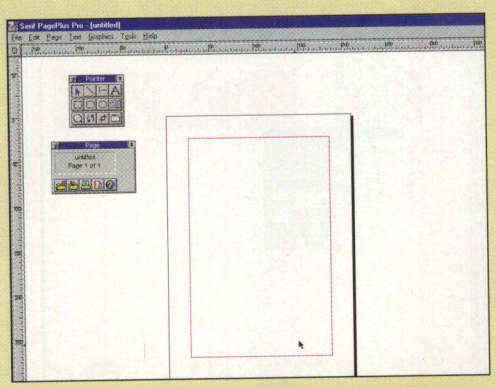
08 You can save not just the Preferences, but also other settings – such as the paper size of new documents – so that they are the same every time you use the program. From the Tools menu, choose Save Settings. If you check 'Save these settings on exit', then *PagePlus* will store changes to the settings each time you quit.



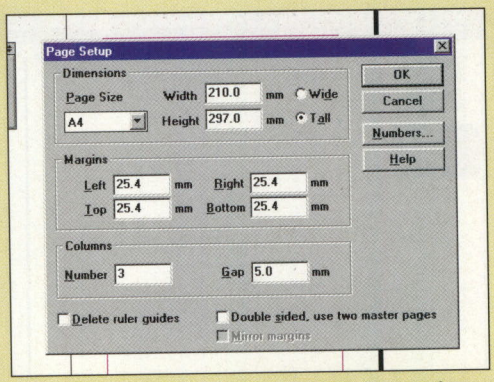
09 You can alter the defaults for things like the type style in which text appears when you import it, or the number of columns that a new frame has when you draw it. These defaults are altered in the Tools menu, where there is a sub-menu of Defaults. You'll find this very useful once you get to know the program.

Setting up: Creating, saving and opening documents

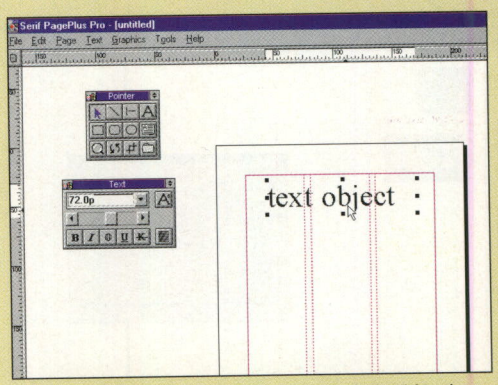
The filing basics – plus how to add multiple pages to a document and a note on 'master pages'



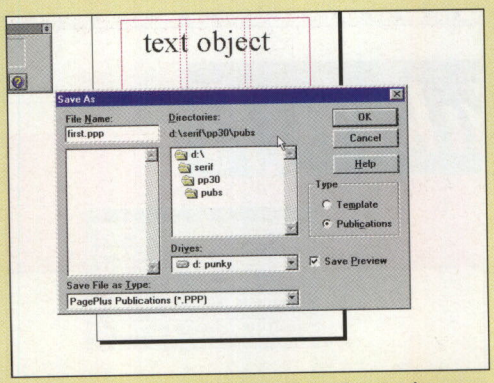
01 The first thing you'll notice is that *PagePlus* doesn't have toolbars. Instead, it uses a floating toolbox in conjunction with a palette called the Change bar, which changes according to what type of object is selected. The page itself is shown as a black outline; margins are shown as solid pink lines, columns as dotted pink lines.



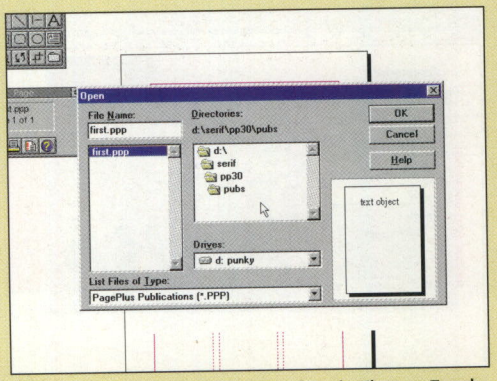
02 The first task is to set up your page. To do this, go to the Page menu and choose Page Setup. Pick a page size (for now, stick to A4) from the drop-down list, and select the orientation ('wide' or 'tall' meaning landscape or portrait). Specify the width of the margins and the number of columns you want.



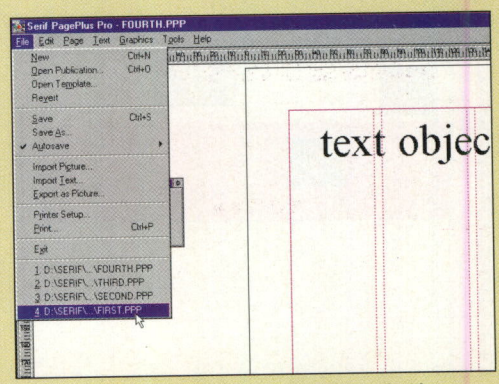
03 Anything that you place on the page is called an 'object'. Pictures and text (both 'free text' and text in frames) are the main types of object, but you will also use lines, boxes and many others. To select any object on the page, choose the Pointer tool and click on the object. Black squares called 'handles' appear on the object.



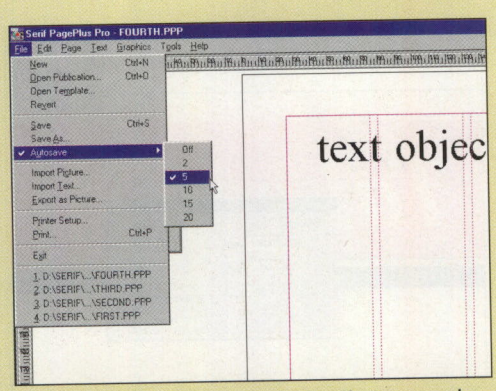
04 Next, save your publication. From the File menu, choose Save As... and a standard *Windows* filing dialogue appears. Find a suitable folder, enter a filename (maximum 8 characters) and click OK. If you check Save Preview, it will save a thumbnail of the first page to be displayed when you open a file (see next picture).



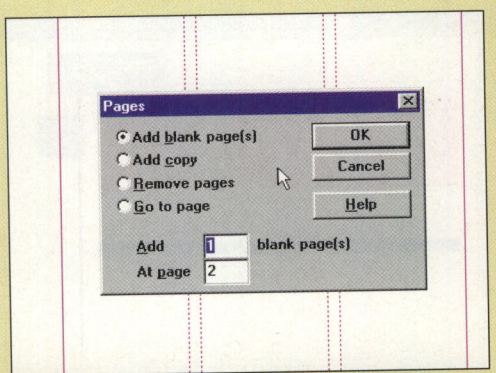
05 To open an existing file, use Open from the File menu. To make life easier, you can get the requester to show either just publications or just templates using the List Files of Type drop-down. Templates always open without a title. If the file you are opening has a preview thumbnail, this will be shown in the bottom right corner.



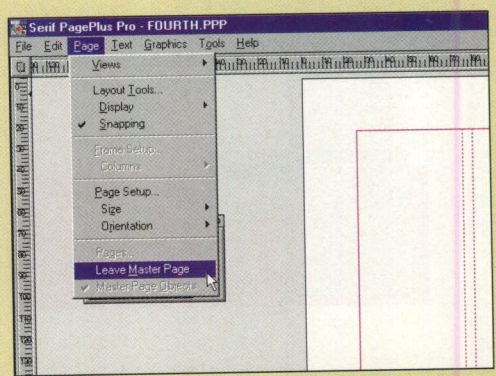
06 You can open recently used files direct from the File menu, which saves you the bother of going through the filing dialogue every time. By default, the last four publications you used will be available from the File menu in this way. Note that you can only open one file at a time in *PagePlus*.



07 Incidentally, you should note that *PagePlus 3* cannot read .ppp files saved by later versions of *PagePlus*, but *PagePlus 4* and *PagePlus 5* can read *PagePlus 3* files. Clear? Good. Now, the Autosave option (on the File menu) is a good way to make sure that you don't lose lots of work if your computer crashes, so turn it on.



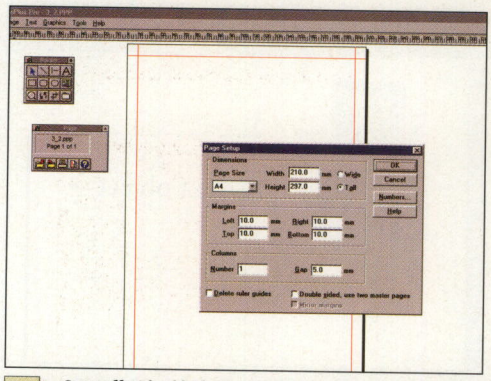
08 We'll stick to just the one page for now, but it's worth noting in passing that your publications can have multiple pages. To add or remove pages, go to the Page menu and select Pages. In the dialogue you can add either blank pages or copies of an existing page, you can remove pages, and you can jump to view a specific page.



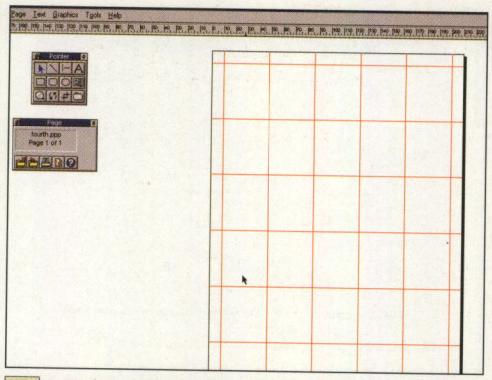
09 Again, this is something we won't use in this tutorial, but you can set up 'master pages' furnished with objects that you want on every page of a publication, such as page numbers. To show the master page, select Go to Master Page from the Page menu. You'll see that on master pages, the Pasteboard turns grey.

Stage 1: Laying out the first page

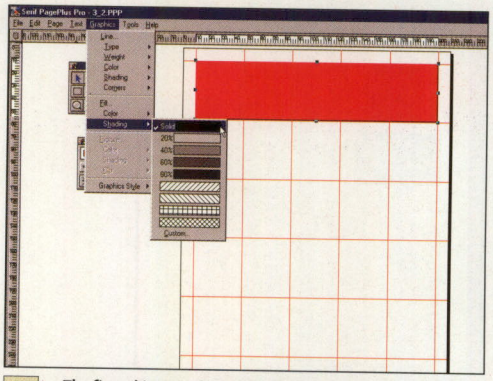
We'll first lay out a basic 'grid', then add a coloured box and some type to make up a 'masthead'



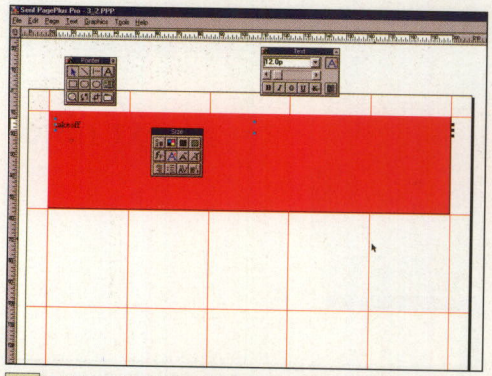
01 Start off with a blank A4 page (see 'Setting up', Step 2) with 10mm margins. To lay out the shape of our grid, we'll use rules. These show on the screen as thin red lines, but don't show up on a printout. To make a rule, click in ruler and drag out the line. Move rules by dragging them; delete them by dragging them off the page.



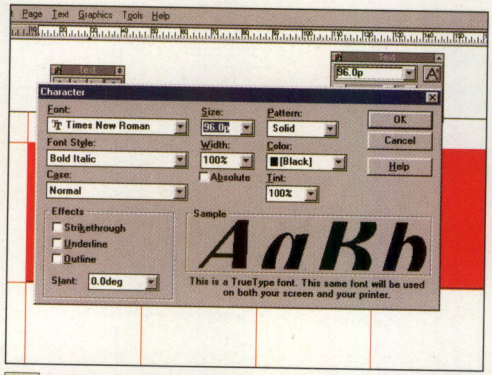
02 To plan out the underlying grid of our newsletter, we will divide the page into six rows and five columns (vertical rules at 48mm, 86mm, 124mm and 162mm; horizontal rules at 56mm, 102mm, 148mm, 194mm, and 240mm – zoom in to make these lines, it's easier). Your page should look like the one shown here.



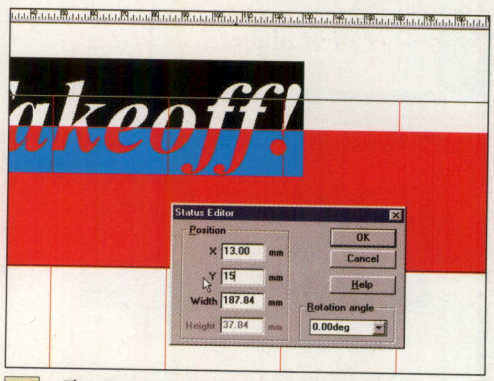
03 The first object on the page is going to be a red block for the 'masthead' (the title). Select the Box tool and drag a box to fill the area shown. Click on the slider in the Property box and set the fill colour to red; click on the 'no line' box (the leftmost one). From the Graphics menu, set the Fill Shading to Solid.



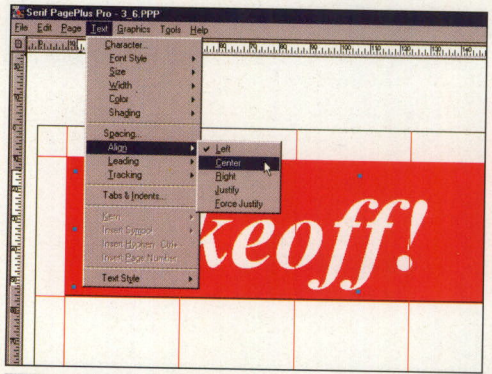
04 Next, we'll add the title. Zoom in to actual size and scroll to the red box. Select the Text tool from the toolbox and drag out a rectangle the same size as the box. When you finish, you'll see a flashing text cursor. Type the title, then select the Pointer from the toolbox (and notice how the Change bar changes).



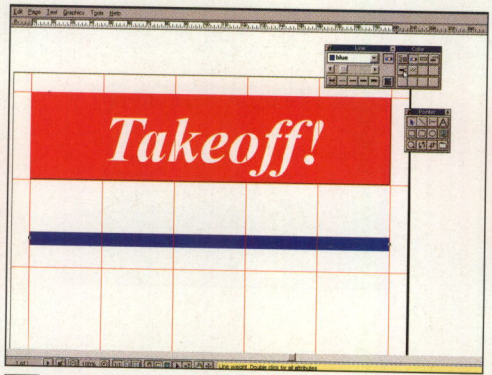
05 This piece of text is far too small, so we'll get to work on it. Go to the Text menu and choose Character. In the dialogue, set the text attributes as shown – Times New Roman, bold, italic, 96.0 points, solid, white, 100% tint and so on. Another way to make these changes is using the Change bar and Property box.



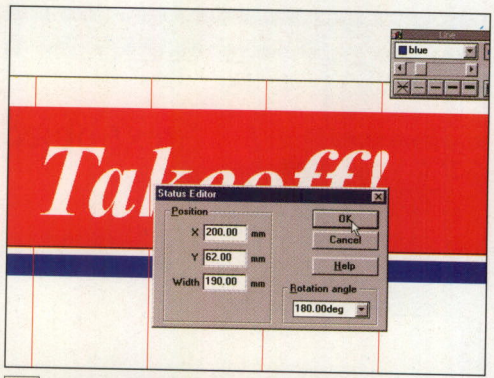
06 The text now appears too far up the page, so we need to move it. You could just drag it with the Pointer tool, but instead open the Status Editor by clicking its button in the hint line at the bottom of the screen (the point with arrows coming out of it). Set the Y position (the distance from the top of the page) to 15mm.



07 We should centre the text to make it look more professional. Ensure the text is selected (handles appear around it), go to the Text menu and choose Align Center (notice that the alignment currently applied to the text is checked). That's better; but later we'll be adding a graphic to make it look more eye-catching.



08 Select the Line tool from the toolbox and drag out a line from the left margin to the right margin. Move the line upwards on the page using the Pointer tool until it is 70mm from the top of the page. Using the Change bar and Property box, make the line's colour blue and its width 20.0 points.

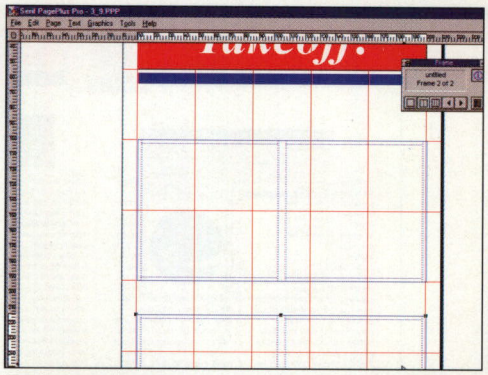


09 Instead of just placing the line by hand, you could position it accurately using the Status Editor. Make sure your line is selected before opening the Status Editor. Make the Y value 70mm, but don't change the other values. Try entering '2.5in' as the measurement, and you'll see that it's automatically converted to mm.

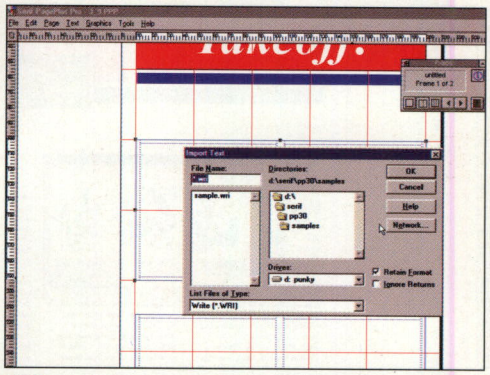
Stage 2: Importing text & editing it using *WritePlus*

Longer pieces of text are imported into 'text frames' which can have multiple columns

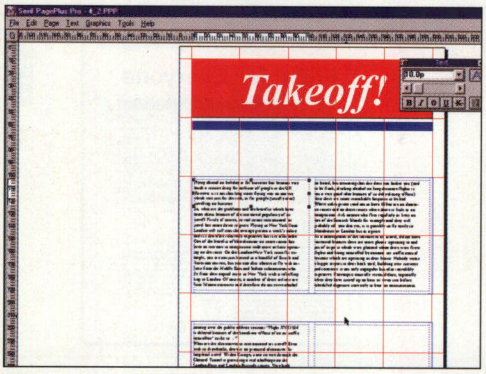
01 We're now going to put the main text on the page (an article prepared in a word processor) using frames to hold the text. Select the Frame tool and drag a rectangle from margin to margin between the third and fifth horizontal rules. The Frame Assistant will appear; choose Add More Frames to draw another frame.



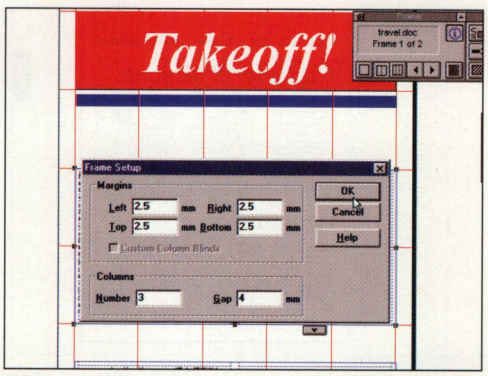
02 Draw out a second frame occupying about three quarters of the area below the first frame. Notice that the Frame tool stays selected when you finish. Now choose the Pointer tool and click on the bottom frame, and the Frame button will appear on the bottom edge. Since the frame is empty, this button has a square in it.



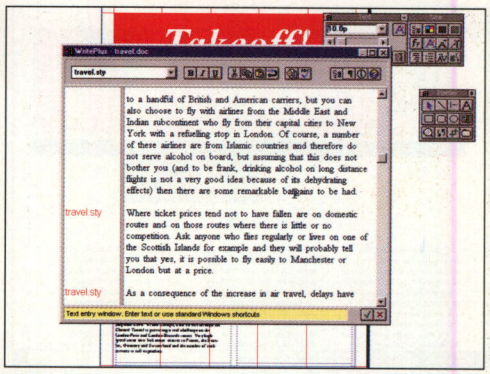
03 To import the story, select the first frame and double-click on the arrow button (or simply choose Import Text from the File menu). This will open the Import Text dialogue, where you can specify the file to use. The Retain Format and Ignore Returns options help you to preserve text styles from a word processor.



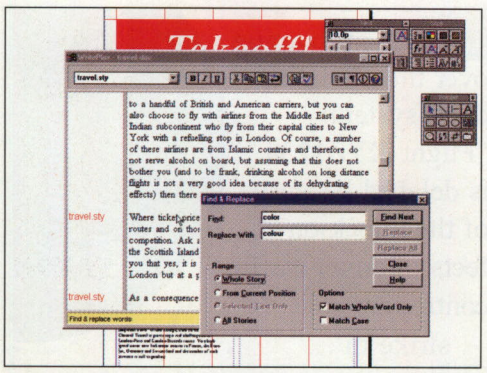
04 Text will flow into both frames using the default typeface and size (Times New Roman, 10pt, unless you've changed it). If you select the upper frame, you will see that the Frame button is an arrow because the frame is linked to the next one. Text that won't fit in the first frame flows into the linked frame.



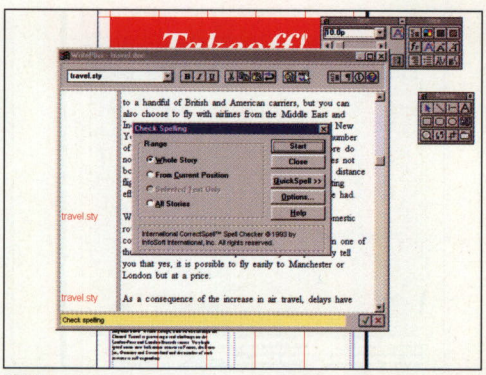
05 To change a frame, ensure it is selected and then choose Frame Setup from the Page menu. This opens a dialogue where you can specify the frame margins, number of columns and gaps between columns. Change the values as shown. The Custom Column Blinds box will be checked if you alter the margins by hand.


travel.sty
to a handful of British and American carriers, but you can also choose to fly with airlines from the Middle East and Indian subcontinent who fly from their capital cities to New York with a refuelling stop in London. Of course, a number of these airlines are from Islamic countries and therefore do not serve alcohol on board, but assuming that this does not bother you (and to be frank, drinking alcohol on long distance flights is not a very good idea because of its dehydrating effects) then there are some remarkable bargains to be had.
Where ticket prices tend not to have fallen are on domestic routes and on those routes where there is little or no competition. Ask anyone who flies regularly or lives on one of the Scottish Islands for example and they will probably tell you that yes, it is possible to fly easily to Manchester or London but at a price.
As a consequence of the increase in air travel, delays have
Text entry window: Enter text or use standard Windows shortcuts

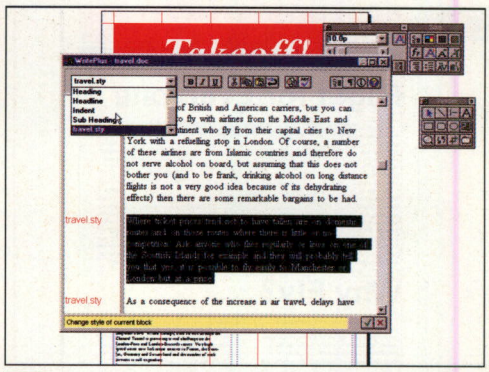
06 Double-click on a text frame to start *WritePlus* loaded with that frame's text. *WritePlus* is a mini-WP which allows you to edit and enter text. You can apply text styles and use a spell checker and thesaurus. It employs standard Windows shortcuts such as Ctrl+V for Paste. When you have finished, click on the green tick.



07 To use the Find & Replace function in *WritePlus*, click on the Find & Replace button and enter the word to find. Choose the range to check by clicking a button in the Range section. Click on Find Next. When the word is found, click on Replace or Replace All. Click on Close to close the window.



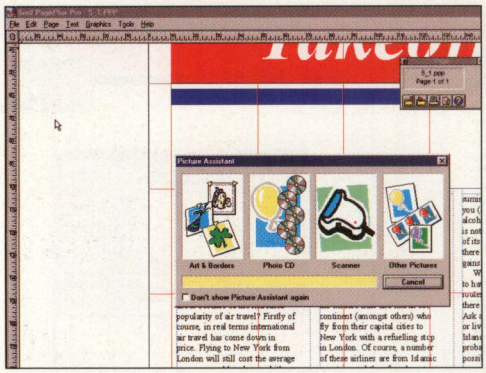
08 To use the spell checker in *WritePlus*, simply click on the Check Spelling button and then choose the range to check by choosing an option from the Range section. Click on the Options button to access further options. The QuickSpell facility enables you to check the odd word which you are unsure of.



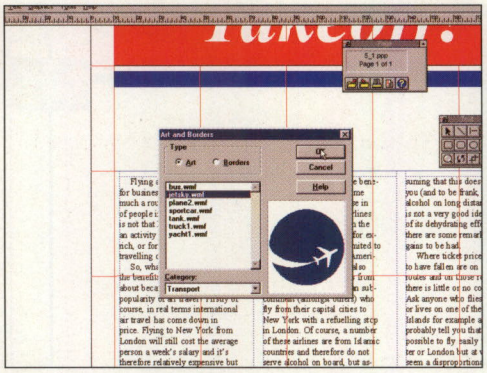
09 If you want to change the style of a paragraph, click on the style name in the left margin to select the whole paragraph. Then you can make text bold or italic, or select a new style from the pull-down list at top left (these styles are created in the Tools menu, under Defaults). Try changing the text style to 11pt Times.

Stage 3: Using graphics & aligning text on the page

We'll now add pictures and headlines – and we'll see how to flow text round pictures, too



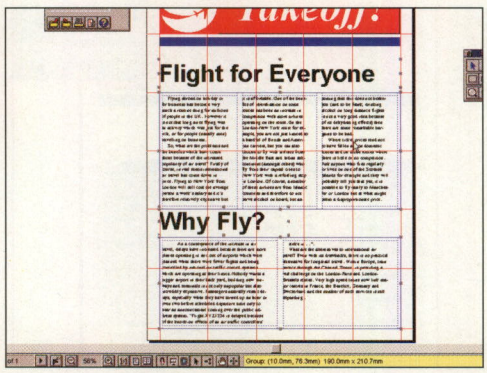
01 Next, we'll import the graphic to beef up our masthead. From the File menu, select Import Picture. This will produce the Picture Assistant. For now, just click on the Art & Borders panel on the left. If you don't want to use the Picture Assistant next time, click the 'Don't show Picture Assistant again' option.



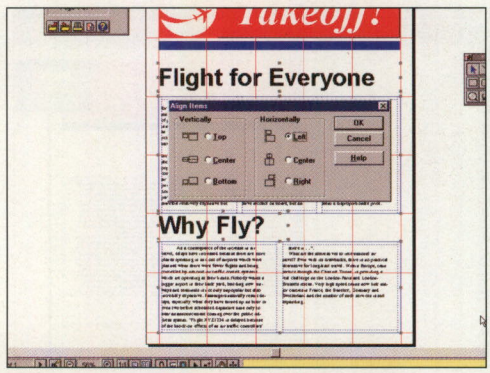
02 When the Art & Borders requester appears, select Art and choose Transport from the Category drop-down at the bottom of the requester. Click on a file, and a preview of the graphic is shown in the window. Note that only the sample files supplied with *PagePlus* (in *Windows* Metafile format) are listed.

03 The cursor will change to the Import Picture cursor and you just click once anywhere on the page to import the picture. To resize it, use the Pointer tool; click on the handle on the bottom right corner and drag it up and to the left, holding down the Shift key to keep the picture in proportion (the correct 'aspect ratio').

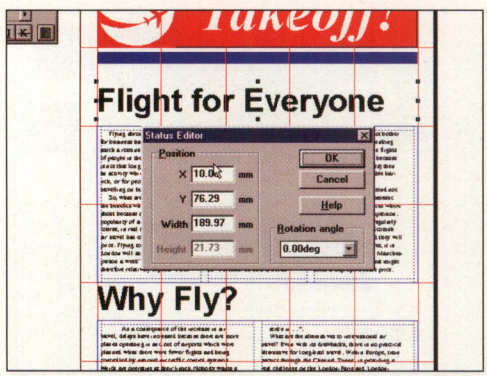
04 We've resized the graphic to fit in the masthead. Since it is a structured drawing, you can change the colours (here to white on red) using the Property box to change Fill and Background colours. It impinges on the text, so drag the left side of the text box rightwards to start to the right of the graphic; the text will re-centre itself.



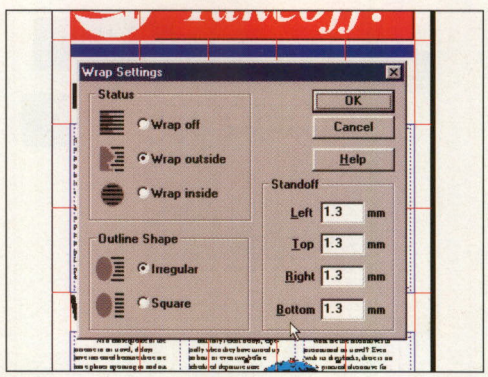
05 Next, select the Text tool and type in the first headline. Change it to Arial, bold, 54pt. Then do the second headline. Select the Pointer tool and roughly position the headlines at first, but next we will align all the text. Hold down the Shift key and click on both headlines and both text frames to select them all.



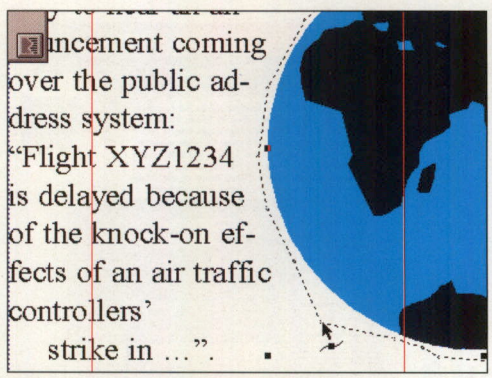
06 You can move a multiple selection around as if it were a single object, and objects in a multiple selection can be aligned relative to each other. From the Edit menu, select Align Items. Choose horizontally and/or vertically; click OK; and it will be done. Multiple selections are temporary – click anywhere to break them.



07 You'll see that all the objects are now aligned level with the leftmost object's left edge. When using the alignment feature, make sure to have one 'reference object' (the leftmost or rightmost) positioned correctly for the others to align with: and it's also a good idea to position this object precisely using the Status Editor.



08 Next, from the File menu choose Import Picture and from Art & Borders select world.wmf in the Travel category. Drop it in the middle of the lower text frame so that it overlaps the text in two columns. From the Tools menu, choose Wrap Settings. Click Wrap Outside, Irregular and make the Standoffs 1.3mm.

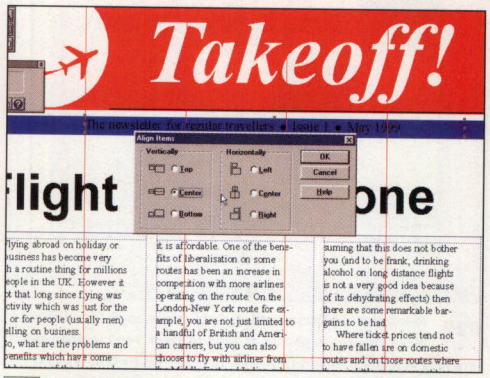


09 The text now runs round the graphic instead of being hidden by it. You can see the wrap outline as a dashed line with a series of nodes. It is possible to add a new node by clicking on the line with the Pointer tool. You can drag nodes or sections between nodes to make fine adjustments to the wrap outline.

Stage 4: Finishing off & ready to print!

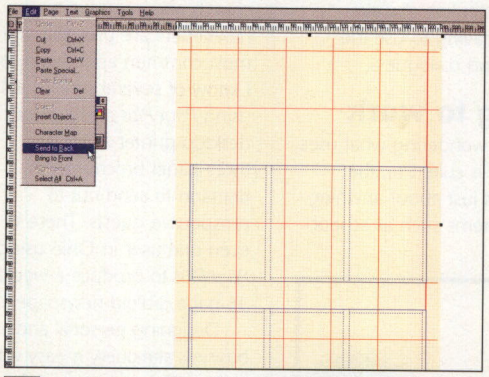
There's a few last touches to add, then it's time to output our finished front page.

01 To make our masthead more informative, we'll want to add some text to the blue bar we added earlier. Select the Text tool and type a subtitle; then select the Pointer tool and use the Change bar and Property box to make the text white, 14pt and bold. Drag the text into place over the thick blue line.



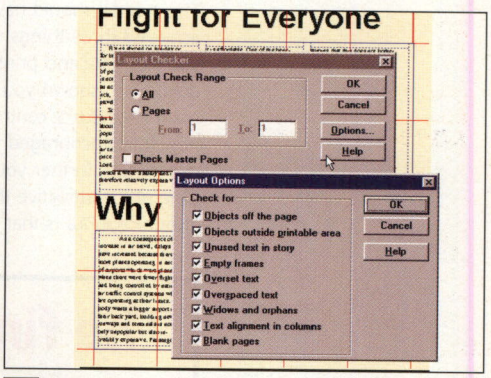
02 To make sure the text is centred, select both the text and the blue bar (by holding down Shift and clicking on both items) and then use the Align option from the Edit menu. You want to centre both items vertically, which will place the text dead centre in the bar. This immediately makes the whole thing look a lot better.

03 To align the text horizontally in the bar, the easiest thing to do is stretch the text box out using the handles at the side until it fills the whole length of the bar. Then you can use the property palette to align the text centrally (or left or right if you prefer, as long as it looks neat).

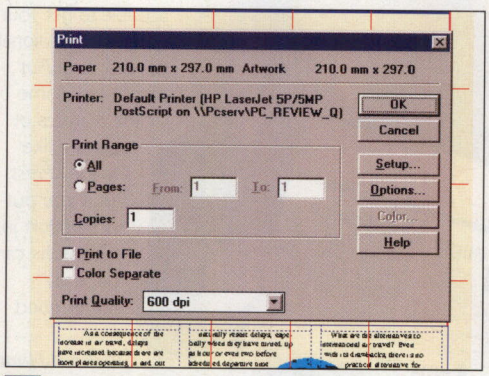


04 Finally, you might decide to make your page a bit more colourful by giving it a tinted background. Just stretch out a box object to cover the whole page, and give it a pleasant colour from the Property box. To move it back behind all the other objects on the page, use Send to Back on the Edit menu.

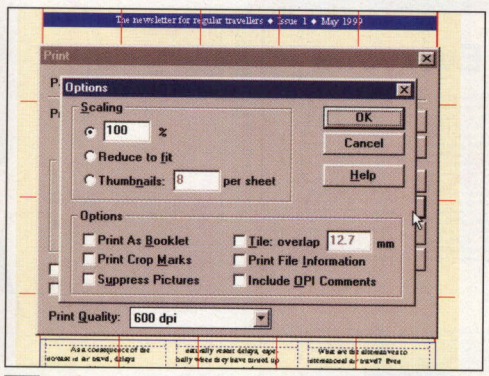
05 Before you print your publication, you can get an idea of how it will look like by clicking on the Clean Screen button in the hint line at the bottom of the window. This hides frames, rules, rulers and scroll bars to give a view that pretty much reflects what will be printed. Click the button again to restore a normal view.



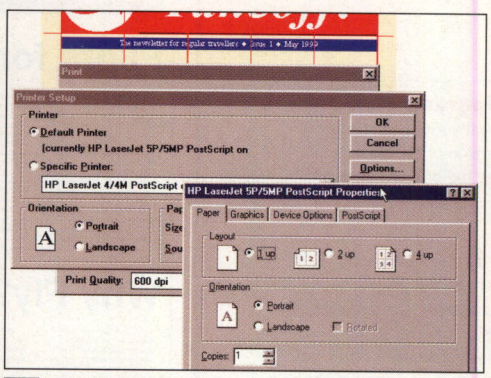
06 It is a good idea to run the Layout Checker from the Tools menu before printing. You can choose whether to check all pages or just specific pages; and master pages can be checked, too. Click the Options button, and you can specify which items to check. As the check is in progress, info boxes show any problems found.



07 To print, just choose Print from the File menu. You can specify the number of copies you want, and whether you want all the pages in the publication or just some of them. You can send output to a file rather than to paper, or you can get colour separations. Click Options to access *PagePlus*'s print options.

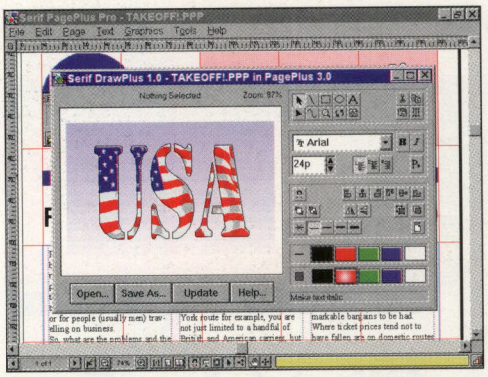


08 The print options available include scaling (normally set to 100%) and a variety of layout options that enable you to set up booklets, to 'tile' a big document over several pages, and to print things like crop marks and file info on the page. Suppress Pictures speeds up printout by printing an outline box instead of all graphics.

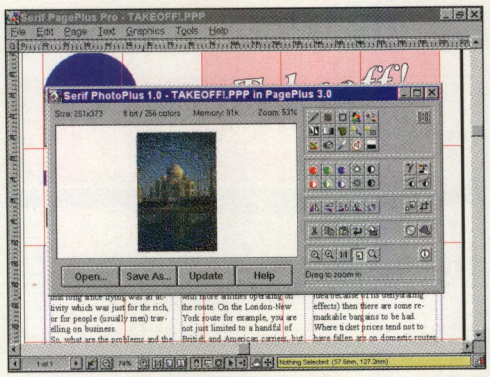


09 The Printer Setup screen (also on the Print dialogue) enables you to choose a printer if you have more than one printer driver installed. This might be useful if you want to send just a cover page to a colour printer, or to create a Postscript file. Clicking on the Options button gives access to the printer driver's Properties tab.

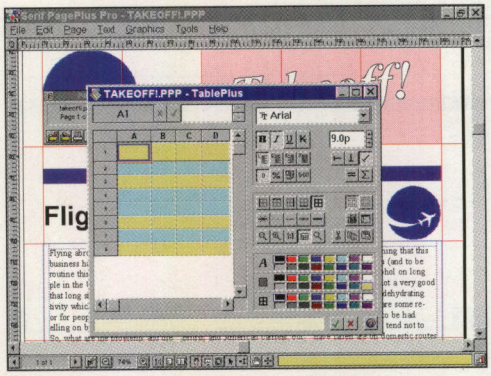
The Serif Add-Ons: five useful little extra utilities



01 **The Add-Ons are five mini-utilities designed to help you edit text and graphics for your page. You'll find them in the Tools menu under Serif Add-Ons. *DrawPlus* is a vector-based drawing application, ideal for doing quick drawings or for editing WMF clip art. You can open and save files in *DrawPlus* format or in standard WMF. Click Update to close *DrawPlus* and insert the drawing into *PagePlus*.**



02 ***PhotoPlus* is a bitmap editing application, useful for making quick changes to photos as you use them. You can open and save files in many standard formats. *TypePlus*, meanwhile, is a text effects and logo editor. It is very handy for making simple logos to use on the page. It works using a system of layers, and it can load images either from the clipboard or in WMF format.**



03 ***TablePlus* is a mini spreadsheet and table editor, perfect for making small tables for use on a *PagePlus* page. It supports functions and operators in cells, but it can only read and write files in its own .tep format. Like the other Serif Add-Ons, its interface is largely button driven and it is usually run as an OLE application, though it can also be used on its own.**

This tutorial should have achieved three things: helped you to create and print a basic document; shown you the main *PagePlus 3* controls; and hopefully encouraged you to experiment further yourself. One of the attractive things about *PagePlus* is that it is easy to make experiments without much risk.

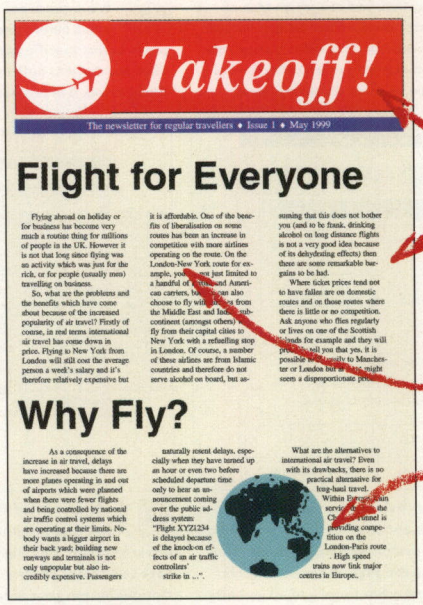
Of the controls, the Change bar and associated Property box are undoubtedly the most important. They're very easy to use once you become familiar with them, and they enable you to alter an object in lots of ways, without having to use the menus and dialogues.

Going to work

If you're wondering what uses *PagePlus* is suited to, the answer is just about anything. Smaller items such as school, church and community newsletters are probably the most common application, but I know of several small hotels using *PagePlus* and a colour desktop printer to create three-panel brochures on demand to send out to prospective guests. There's even one user in Ohio using *PagePlus* to produce a weekly, 36-page tabloid newspaper.

Designing personal and business stationery is easy with *PagePlus*, and advanced features such as colour separation (for both spot and process colour) make it possible to get your designs professionally printed. *PagePlus* might lack some of the features of software like Quark *XPress*, but if you put some effort in, the results can be really rather good.

The finished product



'MASTHEAD' MADE UP OF LARGE TYPE AND AN IMPORTED GRAPHIC

TINTED BACKGROUND

TEXT IMPORTED FROM A WORD PROCESSOR PLACED IN A THREE-COLUMN TEXT FRAME

TEXT IS 'WRAPPED ROUND' THE GRAPHIC

Upgrade offer!
Treat yourself to the latest version of this software – see the offer **on page 89**

In Part Two

We hope this project has whetted your appetite for designing your own documents in *PagePlus*. If our cunning plan has worked, you'll be eager to join us again in the next issue (on sale 24th June) when we will be looking in more detail at importing and using different types of graphics in your documents. We'll see you then!

Richard Hunt runs Calcaria Software Services, offering DTP training and consultancy. He can be contacted at rhunt@calcaria.co.uk

DTP in ClarisWorks

Design a cassette inlay

iMac fanatic and DTP expert **Rod Lawton** will have you designing cassette box and CD inlays in under an hour, thanks to the first in his series of *ClarisWorks* tutorials.

Got one of these?
The iMac comes with *ClarisWorks*, the all-in-one software we've used for this tutorial. If you don't have it, though, don't worry. The same ideas can be used with other software.

Every new iMac bought comes with a software package called *ClarisWorks* already installed on its hard disk drive. This software is the Mac's own 'do-it-all' application, and it can handle anything from word processing and accounts to business databases.

However, *ClarisWorks* isn't purely for serious business use. It also has some rather good drawing tools, and it's not at all bad at painting or image manipulation, either.

Its real secret, though, is the way you can mix together different types of document – putting a 'spreadsheet frame' in a word processor page, or a 'text frame' into a drawing. Within the frames, you can still edit the contents as usual.

It's this clever flexibility of design, together with ease of use, that makes *ClarisWorks* very good at DTP.

And to demonstrate how powerful it really is, we're going to design a cassette inlay which you can print out on A4 paper, trim, fold and insert into a standard audio cassette case.

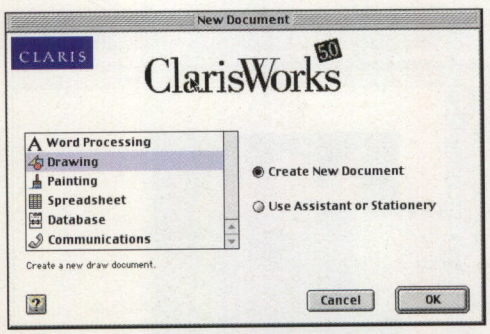
None of the techniques we'll be using are remotely difficult either to understand or to do. And even if you stop for some experimentation along the way, you should easily be able to finish the project inside an hour.

We're not assuming that you have prior knowledge of *ClarisWorks*, but you will need some familiarity with the iMac and you may occasionally want to refer to the software's own online help (which you'll find in the Help menu).

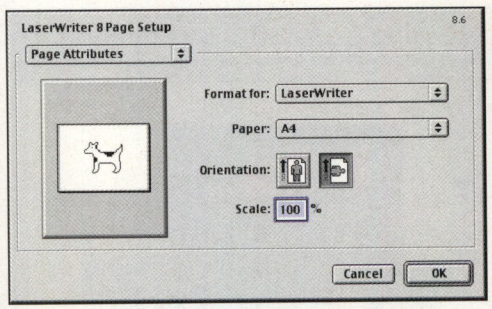
Now off we go!

On the CD
If you have an older Mac, you'll find a demo of ClarisWorks 5 on the CD for you to try.
For further details see page 86.

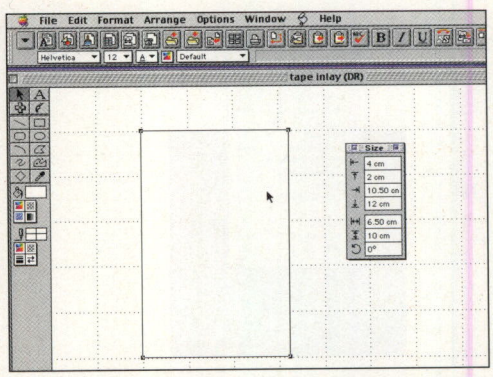
Start here: Your step-by-step guide to creating an inlay



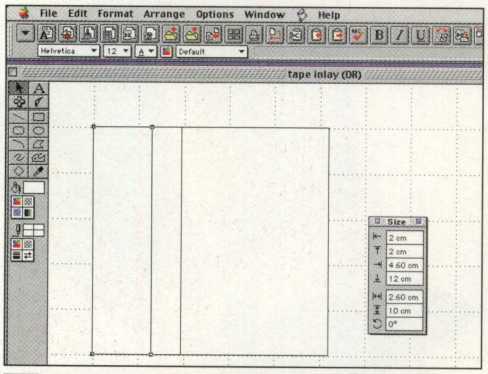
01 There are two routes into desktop publishing in *ClarisWorks*. One is to take an existing word processor document and add pictures, graphics and other design elements to it. The other – and this is the approach that we're taking here – is to start off with a drawing document. We can still add text, graphics and everything else we need, but we'll also get much more 'free form' layout flexibility as we put together our inlay. This is particularly important because of the non-standard dimensions of the document, especially with all the folding we're going to do later.



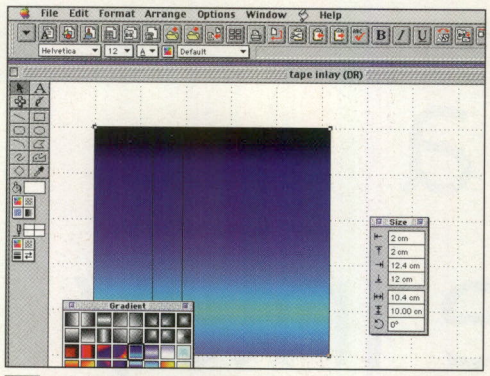
02 *ClarisWorks* drawings don't actually come in fixed sizes. Instead, they simply adopt the printer settings you enter. We're going to be printing out on an A4 sheet, so we'll need to work on an A4 page. So here's what you do. Once you've created your new drawing document, choose Page Setup from the File menu and make sure that Paper is set to A4. Leave the Scale set to 100% but set the Orientation of the paper to sideways, not lengthways (the right-hand button). This will create a document in 'landscape' format (shown by the miniature of a page with a picture of a dog on it, displayed to the left of the buttons).



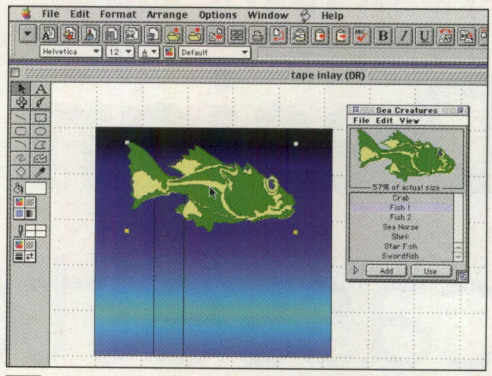
03 What we're going to do now is set up rectangles to represent the various panels of the cassette inlay. First, measure a real printed inlay that you have lying around; the front of ours was 65mm across by 100mm down. Then click on the Rectangle tool in the Toolbar and drag out a box of roughly the right size. You can try to get it right using the rulers, but it's easier to go to the Options menu, display the Object Size palette and type the figures in directly.



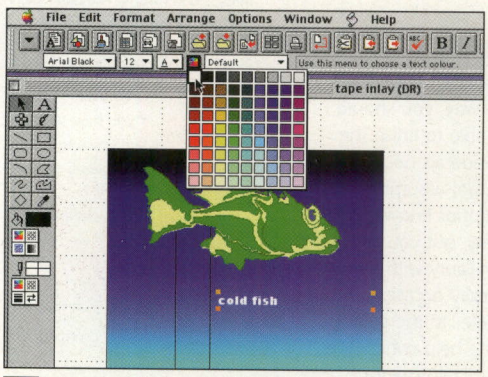
04 Draw out and size up two more panels: one for the spine and one for the narrow panel on the back of a cassette case. Again, you can take your own measurements for this, but the spine on our sample inlay was 13mm wide and the back panel was 26mm. You can then drag out these new rectangles next to the front panel: by default, *ClarisWorks* uses an Autogrid option (turned off and on in the Options menu) to 'snap' items into precise positions.



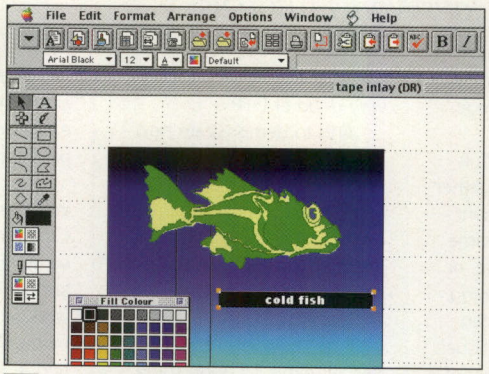
05 Rather than having a plain background, we can apply some attractive colour effects to our inlay. First, select all three panels together by clicking on the first and holding down the Shift key while you click on the others. Now use the fill palettes (the four square buttons underneath the bucket symbol) on the Toolbar to apply a solid colour, a pattern, a texture or a 'gradient' fill. You can hold down the mouse button and 'tear off' these palettes.



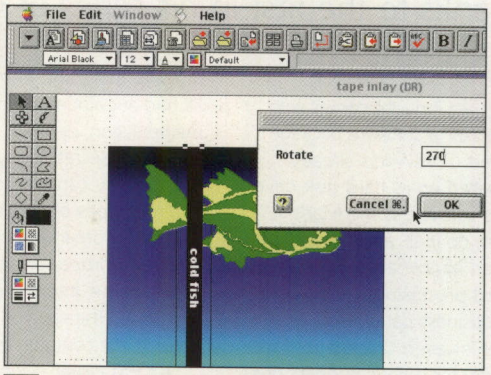
06 Next, we've added an image to our inlay. If you don't want to draw or paint your own image, you can get good pictures from a number of different sources; by opening a scanned photo in *ClarisWorks* and copying it onto your document, for example, or by using one of the 'library' items supplied with the program, which is what we've done. Go to the File menu and choose the Library option, then just drag a graphic from the library onto the inlay.



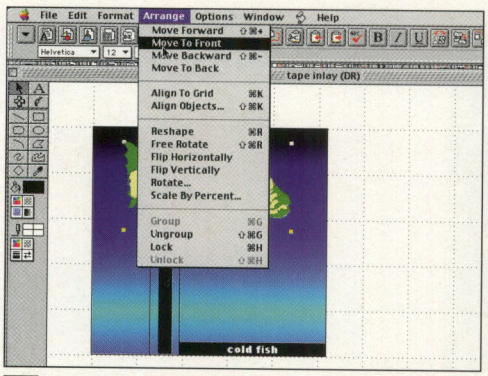
07 Next, we add the name of the band. You add text in 'frames'. First click on the Text tool (the big letter A), then drag out a box on the document. A new, empty text frame is created, with the text insertion point flashing, ready for you to start typing. You can edit the font and colour by selecting the text and then choosing the relevant menu options. Alternatively, click the Pointer tool (which selects the frame rather than its contents) and then use the menus.



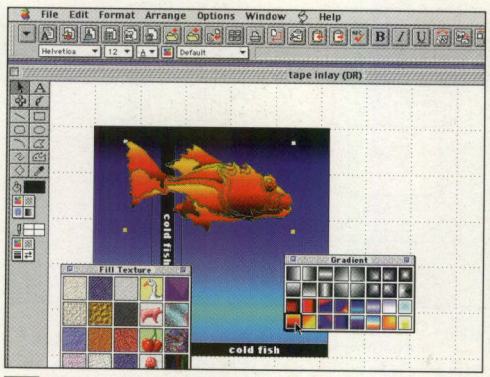
08 As well as colouring the text itself, we can also colour the whole text frame. To do this, choose a solid fill from the fill palettes (we've also torn the Fill Colour palette off to float it over our document). You can make the frame transparent by clicking on the first square of the Patterns palette but, by a quirk of the program, rotated white text won't show up on a transparent frame. Ah, well – there's no such thing as bug-free software!



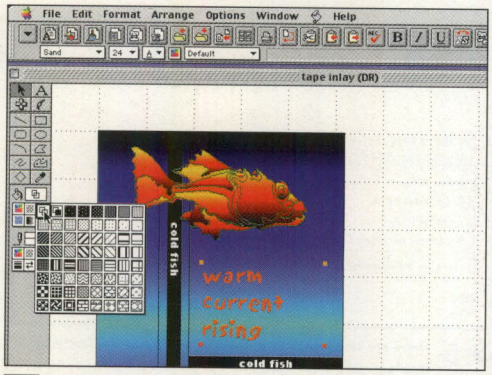
09 Once we've positioned the name of the band on the front of the inlay, we can duplicate the text frame (use command-D, or from the Edit menu pick Duplicate) and then rotate it: from the Arrange menu select Rotate, and in the Rotate dialogue type the angle of rotation you want. Here we've entered 270 degrees, since the rotate works anti-clockwise, but we could have entered -90 degrees. That done, drag on the corner handles and resize the frame to fit.



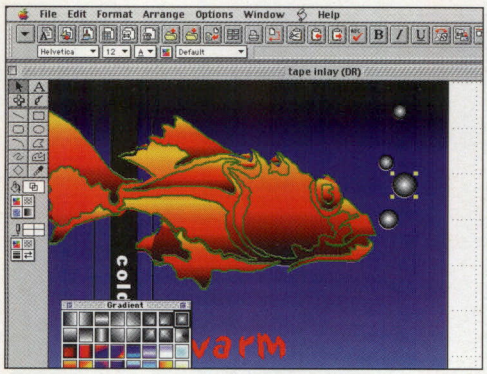
10 Because we added the spine text after we added the picture of the fish, we need to change the 'stacking order' so that the fish is in front. Select the fish with the pointer tool, then go to the Arrange menu and choose Move to Front. It can sometimes be tricky to get objects in the right order, especially in a complicated layout, but once you get the hang of these simple stacking controls, things are a lot easier.



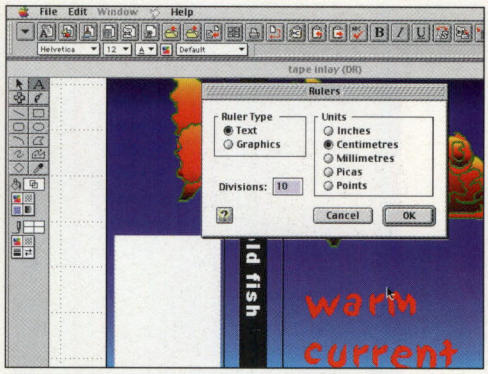
11 Now, we haven't quite finished with that fish. The problem is that it's the wrong colour. Since it's made up of drawn shapes (you can create pictures like this using the drawing tools in *ClarisWorks*) rather than being a scanned photo, we can now apply new fill colours and effects to these shapes. First select the fish, then tear off the Texture and Gradient fill palettes and experiment with different fills until you are happy with the colours.



12 Now it's time to add the name of the album. We've created a new text frame for this, as before, but this time we've chosen to make the background transparent. To do this, select the frame with the Pointer tool, then click on the Patterns square on the fill palette in the Toolbar, and select the 'transparent' option, top left. With the text frame still selected, experiment with fonts, sizes and colours to co-ordinate the title with your design.

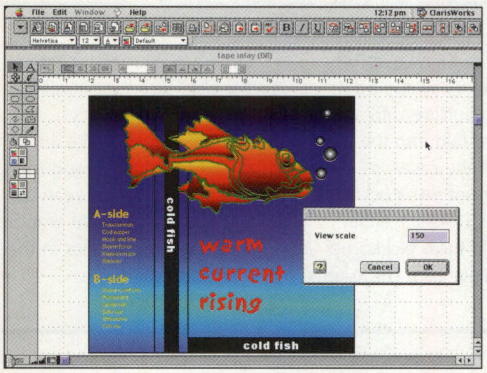


13 The front panel of the inlay needs a little bit extra, so we've added some bubbles emerging from the fish's mouth. First, select the Circle tool on the Toolbar, then drag out a circle while holding down the Shift key (this 'constrains' it to be a true circle rather than an ellipse). Next, apply a radial gradient fill for that 3D bubble-like effect. Finally, duplicate your bubble several times, adjusting the corner handles to change the sizes of the copies.

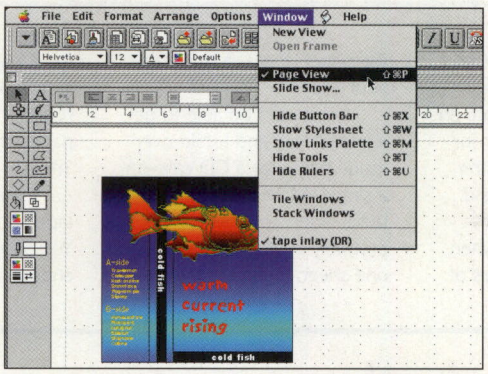


14 Now we'll add a track listing to the back panel of our inlay. As before, just drag out a text frame and then start typing. This time, though, we're going to apply some slightly more complex formatting to the text, and for this we need to swap the standard Graphics rulers for Text rulers. From the Format menu, choose the Rulers option and select Text. This will enable you to format your text with controls such as paragraph insets and tabs.

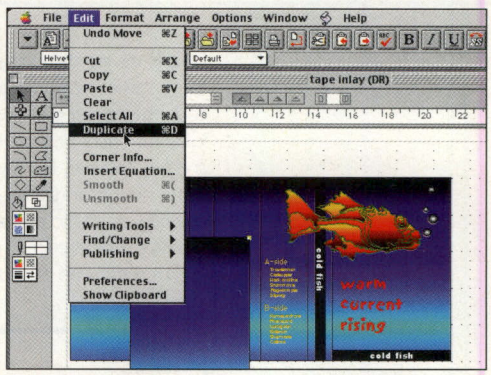
15 Take a look at the ruler at the top of the window, and you'll now see markers for left and right margins, and for text inset. By dragging on the left-hand markers, we can inset the list of tracks on the A-side of our cassette. Later on, we'll be using the text ruler to add tab stops. You'll notice that text frames in a *ClarisWorks* drawing offer most of the same formatting tools and controls that you get in a full-blown word processing document.



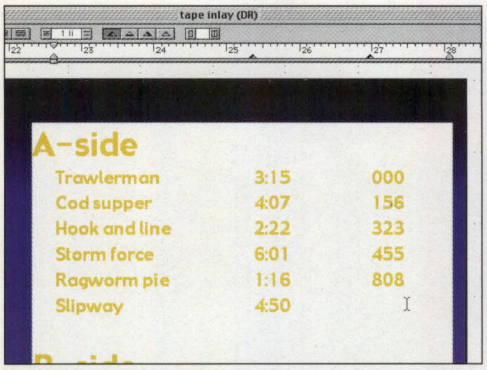
16 And if you feel you've done enough designing, you can stop right there. To see the whole inlay on the screen, you need to choose a zoom setting, and you do this by clicking on the Zoom box in the very bottom left-hand corner of the document window and choosing one of the preset zoom levels in the pop-up menu. For even more precision, though, you can choose the Other option, right at the bottom of this menu, and type in your own zoom percentage.



17 As it stands, though, our inlay will feel a bit weak and flimsy, especially if we print it out on normal paper. One way of stiffening it up – and adding more information – is to add several extra panels which will fold inside the cover. To add these, we need to zoom out and then use the Window menu to swap to Page View so that we can see the printer margins. You'll also need to reposition the existing panels to make room for the new ones.

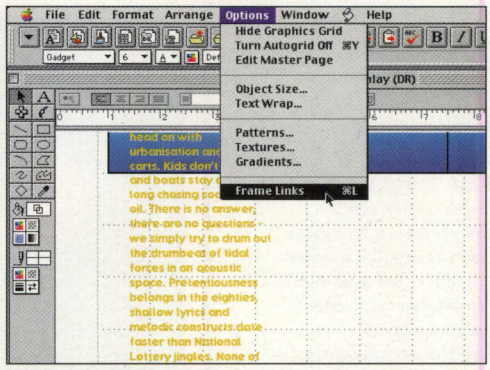


18 We can add the extra panels we need simply by duplicating existing ones. To move the existing panels and their various text frames and graphics all in one go, choose the pointer tool then drag a 'marquee' round them to select them all. To join them all together as a single object, which will make them easier to handle, select them as we've just described, then go to the Arrange menu and choose Group. (Note that this process is reversible.)

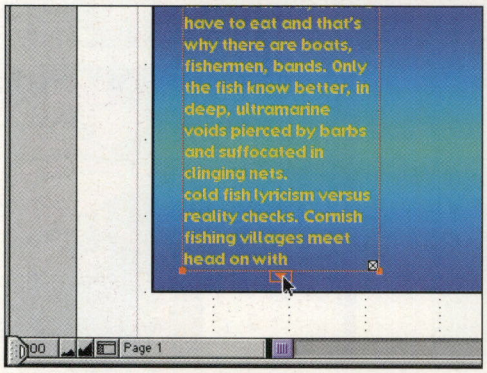


19 We'll use one of our new panels for printing the track listings in more detail. Here, we've entered the track timings and the tape counter settings. We've added tab stops to align these in columns. Do this by first selecting all the text in the frame (command-A) and then dragging a tab stop marker from the toolbar above the ruler to the relevant position in the ruler. You can apply left, centre, right and 'decimal' tabs.

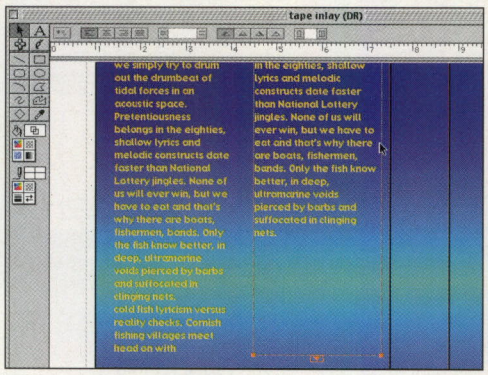
20 Our inlay is for a demo tape promoting a local band, so it is important for us to add contact information. Here, we've used the Polygon tool to draw a simple triangle, then we've placed a transparent text box on top and rotated it through 45 degrees to add angled writing over the triangle. The telephone number underneath is in a separate, horizontal text box. If you hold down the Shift key while you use the Polygon tool, it moves only at 45-degree angles.



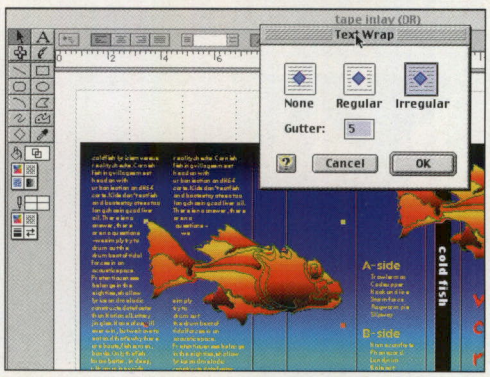
21 We're using the other extra panel to explain our fictional band's philosophy, and we're going to lay this piece of text out in two columns. Now if you create a text frame, and start typing, and keep on typing... it just gets longer and longer. Every time you try to shorten it, it just goes back to its original length. What we need to do is choose Frame Links on the Options menu, so that we can link 'overflow' text to a new frame.


have to eat and that's why there are boats, fishermen, bands. Only the fish know better, in deep, ultramarine voids pierced by barbs and suffocated in clinging nets. cold fish lyricism versus reality checks. Cornish fishing villages meet head on with
Page 1

22 With Frame Linking now switched on, we can easily resize our text box so that it fits within the height of the panel. At the bottom of the frame, however, you can now see a downward-pointing arrow. This indicates that the frame contains more text than will fit into it, and what we need to do next is click on this arrow to 'load' the overflowing text, then draw out another text frame alongside the first to create our second column.



23 And there we are. The text now flows out of the first frame and into the second. You can change the size of either frame, and the text will reflow automatically. You can still edit the text perfectly freely. If you want to make the two columns exactly the same size, it's best to display the Object Size palette and make sure the measurements are the same for each. Don't worry about the space left over, because that's taken care of in the final stage.



24 We're going to create a duplicate of our fish image and place it between the two columns in our final panel, then 'flow' or 'wrap' the text around it. When you first place the duplicate fish on the panel, it lies 'over' the text. To fix this, select the fish and choose Text Wrap from the Options menu, clicking the Irregular button and leaving the Gutter (the clear space between the fish and the surrounding text) at 5. And that's it. Job done!

Finally, it's worth noting that these same methods can easily be adapted to create an inlay for a CD or a cover for a video cassette. Exactly the same design principles and techniques apply; the only significant difference is when you're setting up the sizes of the panels that will make up your inlay.

You should be able to get a front panel and a fold-over inside panel for a CD case on a single A4 sheet of paper, but a video cover will probably be too big to fit on one sheet. If you're looking for a way to fix a cover on a video case, try wrapping it round the outside with small panels that fold into the 'mouth' of the case.

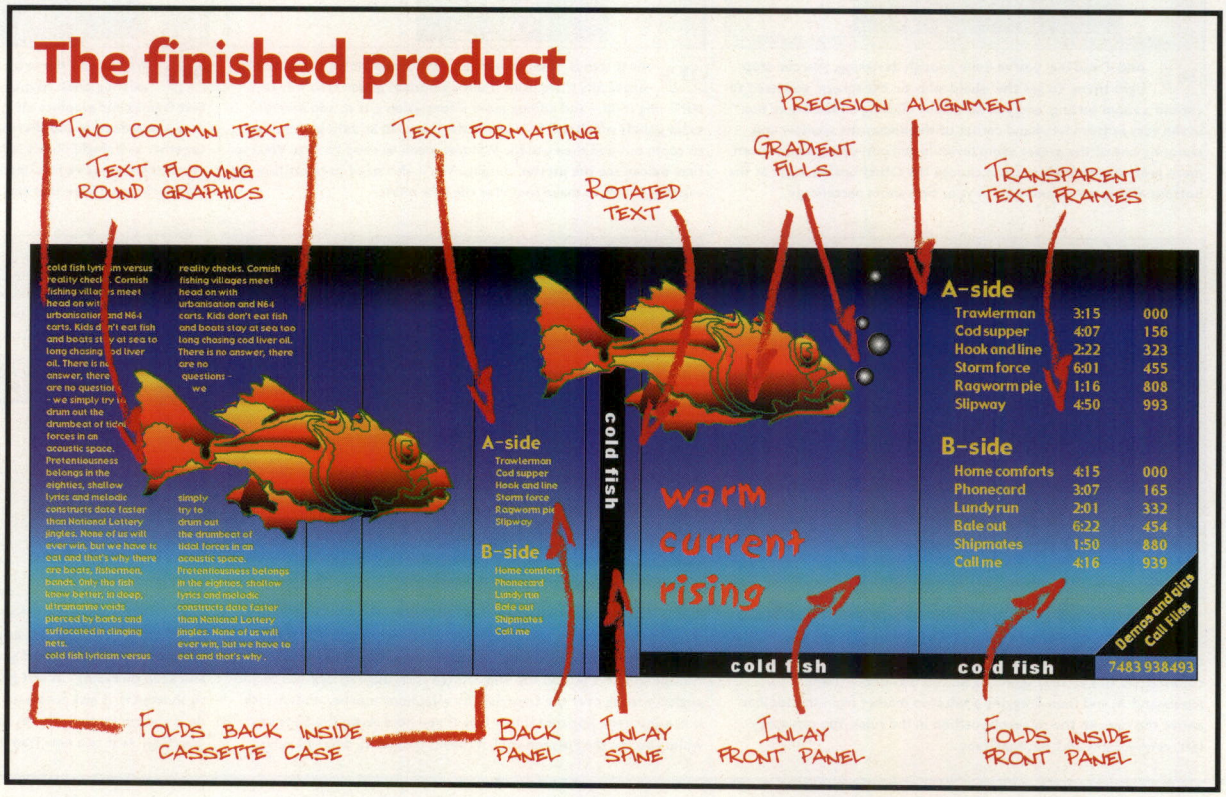
You're not just stuck with tape and CD inlays, either. You should have picked up enough hints from this tutorial to design your own posters, 'For Sale' signs, certificates and more.

And why not take a look at *ClarisWorks*' drawing tools, to find out how you can use them either to create graphics or to modify the ones in the *ClarisWorks* libraries.

In Part Two, next issue

This issue's tutorial used a *ClarisWorks* drawing to create a 'free form' design with a limited amount of text. But what if you want to design a much longer, text-based document?

Word processor documents in *ClarisWorks* are a little less flexible than drawings, but are more structured and better organised. Next time, then, we'll be finding out how to make long business reports or training manuals easier to read, nicer to look at and much, much easier to navigate around!



Web design in Internet Explorer

Building a website

It's just pretend, all right?
Globe Media is a company we have invented for the purpose of this tutorial and any similarity to a real company is purely coincidental.

Constructing a website is not as hard as you might think, and you almost certainly have all the software you'll need. Internet expert **Dave Taylor** shows the way...

If you want, need or *have* to produce a website from scratch, but you know nothing about HTML ('hypertext mark-up language, the simple program script with which web sites are created) then you might be wondering where to start.

However, the free browser suites supplied by Microsoft and Netscape both include a WYSIWYG ('what you see is what you get', which means easy-to-use) HTML editor. These tools make it very easy to create web documents.

Here, we're going to use Microsoft's *FrontPage Express* to design a company website, but all the features in our website could be used in your own home page or webzine.

You can't jump straight in, however. Because HTML uses a system of tags that refer to ready-made files, you must plan a 'hierarchy' of folders and files. It's best to create a folder called Website on your hard disk, with sub-folders named Images and Files.

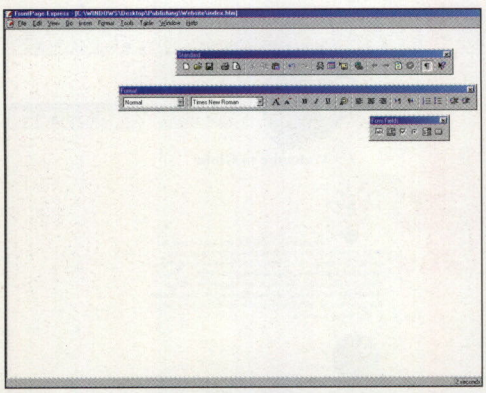
You also need to plan out the basic layout of your site on paper. Decide what sections you want, and what pages they will contain.

Next, you will have to use a graphics package to create your 'page furniture' – things like logos and buttons. You must minimise the size and colour depth of these graphics: the total size of *all* your page furniture needs to be less than 10k. Put these graphics in your Images sub-folder.

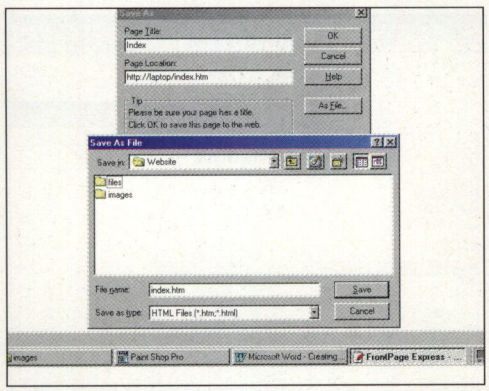
The software we're using is on the CD. Go to the Accessories/Internet Tools sub-menu in the Start menu and launch *FrontPage Express*.

On the CD
You'll find the whole website in **FeatureFiles\Website**. The HTML files for each step of this tutorial are in a folder called **Steps 1-24**. We've also included a new Index page called **Jazzy.htm** which shows how to brighten up your pages. For further details, see page 86.

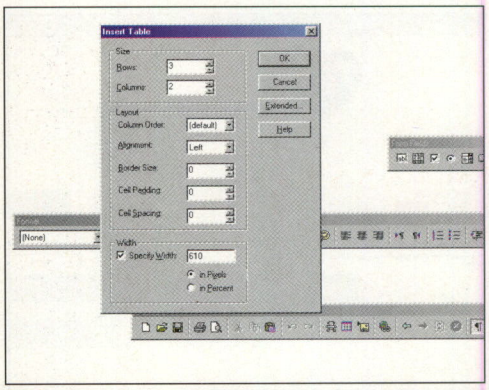
Start here: your step-by-step guide to building a website



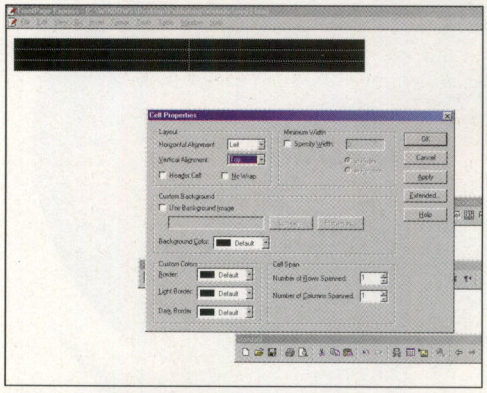
01 When you start *FrontPage Express*, you may find it doesn't look exactly the same as this. You can choose which toolbars are showing by changing options in the Views menu. By default, they will open in the main titlebar. You can 'un-dock' any toolbar from the titlebar and make it float, simply by clicking in the grey area outside the buttons and dragging the bar out into the main program window.



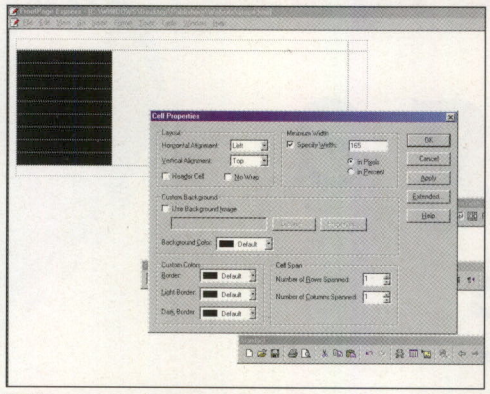
02 The first thing you must do is save the file so that any images which you later put into the page can refer to its filename. From the File menu, choose Save As. In the dialogue box, enter 'Index' as the Page Title. This title will be displayed in the titlebar of the browser. Then click on the As File button and save the file in the Website folder that you created earlier.



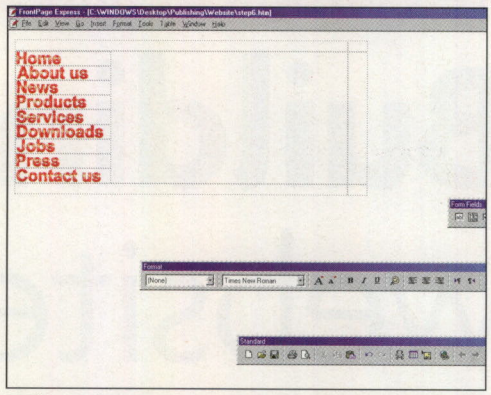
03 Some sites use multiple frames to allow easier navigation, but this causes problems with search engines. Unless the number of sections in your website is large, it's better to use tables. To create a table, just go to the Table menu and select Insert Table. We will be needing nested tables for our navigation and content, and this first table needs three rows and two columns.



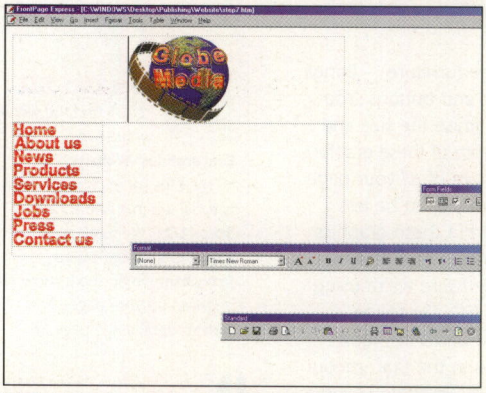
04 In the previous dialogue, we set the Table Width to 610 pixels, with no cell spacing or padding and alignment set to Center. Select both columns by clicking on the top line of the first column and holding the button down while dragging into the right column. From the Table menu, select Cell Properties, then change the horizontal alignment to Left and the vertical alignment to Top.



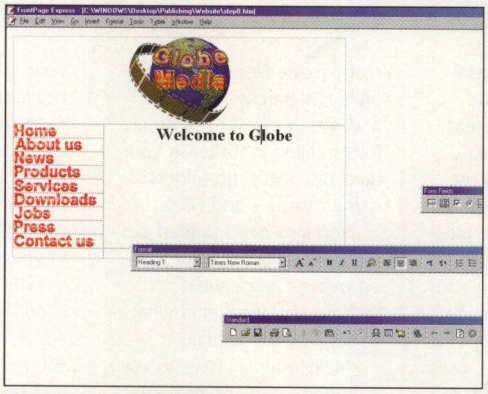
05 Create a new table in the middle left cell, with nine rows and just one column. This table is set to a width of 165 pixels, with left align on and Cell Padding and Spacing set to 1 each. Put the cursor in the new table and, from the Table, menu choose Select Column. Open the Cell Properties and set the vertical alignment to Top; click on the Specify Width tick box and enter 165 pixels.



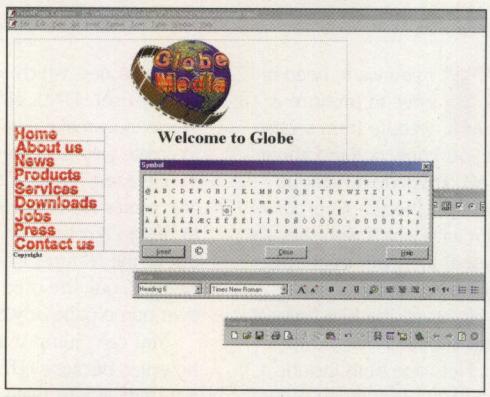
06 Place the cursor into the top left cell of the nested table. Click on the Insert Image icon (it looks like a picture of mountains) in the Standard toolbar. Open your Images folder and click on the image file for your first section – we've chosen a Home button which we'll use to jump the reader back to the Welcome page. In each of the cells on the left, insert your buttons for the sections.



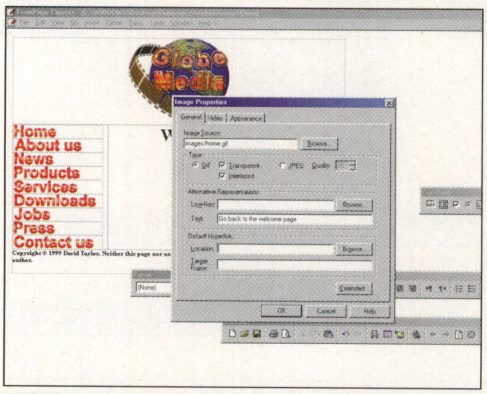
07 Select the top row of the main table by clicking in it and choosing Select Row from the Table menu. Now choose Merge Cells from the Table menu, and the two cells in the top row will be merged. Now right-click in this single, merged cell and choose Cell Properties. It should have the horizontal alignment set to Center. Now insert your company logo (from your Images folder) here.



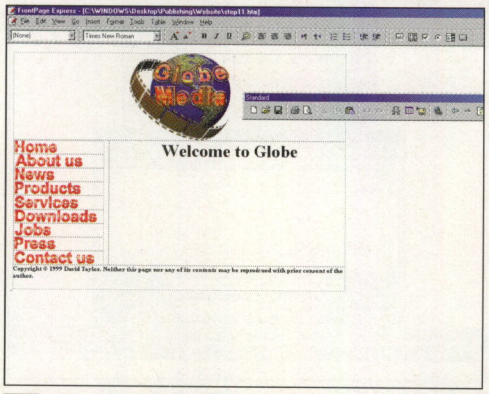
08 Click the cursor in the middle right cell of the main table, and set the Cell Width to 445. Go to the drop-down menu in the Format bar and choose the Heading 1 format setting (it reads [None] by default). Type in a heading for the page (don't worry about the font used just yet). Click on the Centre justification icon (the one that looks like three centred lines) in the Format toolbar.



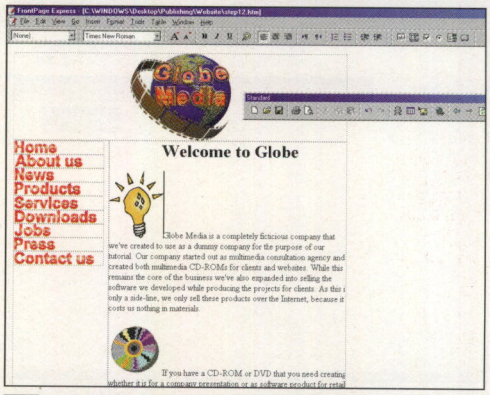
09 Now press the Return key and then set the text justification to Left. The paragraph format will automatically change back to [None]. Select the bottom row of the main table and merge its two cells. Now select Heading 6 from the Format drop-down menu and type in your copyright notice. Choose Symbol from the Insert menu to enter a © symbol.



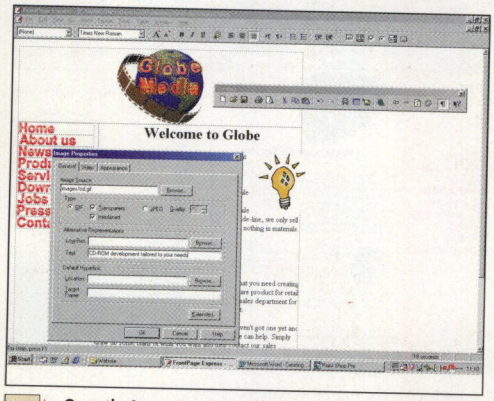
10 The images in the navigation table need to be made to act as hyperlinks, so that when a reader clicks on one it will load the page for that section. Right-click on the top image. From the Context menu, choose Image Properties. In the Text entry in the Alternative Representations section, type in a brief description of where the link goes. This will be shown as a tooltip.



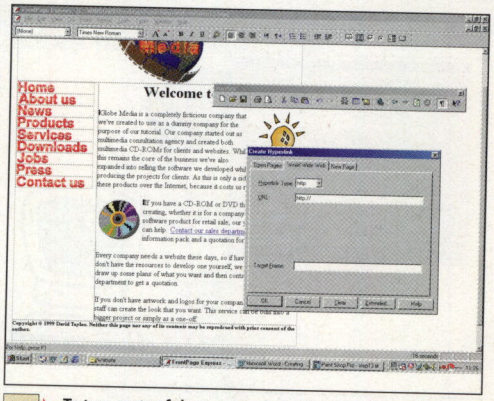
11 In the Default Hyperlink space at the bottom, enter Index.htm. Now click on the Appearance tab and ensure that the Border is set to zero (if it isn't, a blue box will appear around the image on the page to show it is a link). Click on OK. Now go down the images and set the link on each to suitably named pages (for example, about.htm). It doesn't matter that we haven't created the pages yet.



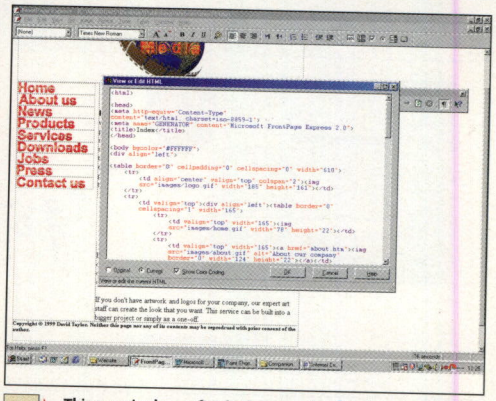
12 Save the page on top of the existing Index.htm. It can now be used as a template, so save the page again as template.htm. But we'll carry on with the Index, so load back in Index.htm. Go back to edit the properties of the Home image, and remove its link (this is already the Home page, so we don't want the button to work). Now go back to the right middle cell, type in the text and insert the pictures.



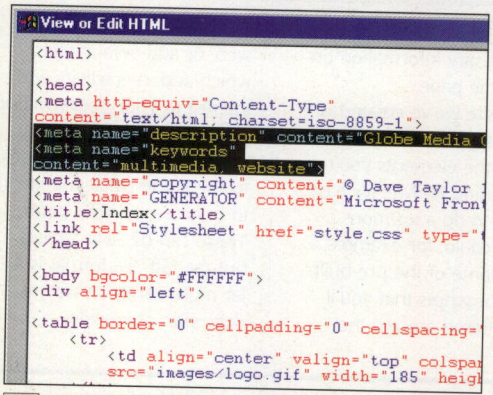
13 Open the Image Properties for any pictures you've inserted. You need to add in a text alternative (for people who have images turned off in their browser and to act as a tooltip caption). Then go to the Appearance tab and set the alignment. The default is Bottom, which looks awful. Change it to Left or Right to make the image sit on one side of the page with the text wrapping around it.



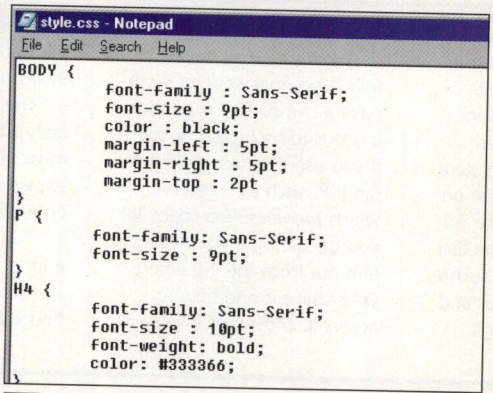
14 To turn parts of the text into links, highlight the section of text that you want to turn into a link and click on the Create Hyperlink icon (the globe-and-chain in the Standard toolbar). In the dialogue box you'll see a text box with "http://" in it. Type over this (we don't need it, since our link is a 'relative' link to elsewhere in this same website) and replace it with the name of the target page.



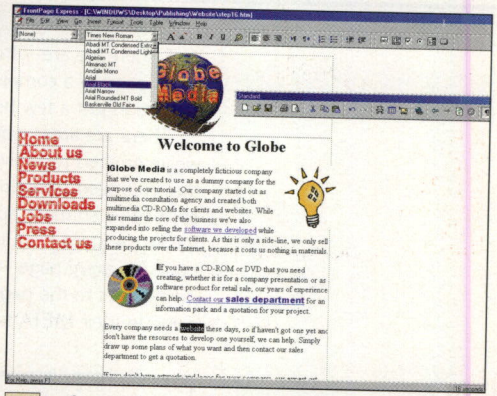
15 This page is almost finished, but we haven't done anything about the font used yet. You could just do the same as in a word processor – highlight the text and choose a font from the menu – but it's better to create a style sheet, because we can then change the font used throughout the site in one go. Go to the View/HTML menu item and open it. This is the actual code for the page.



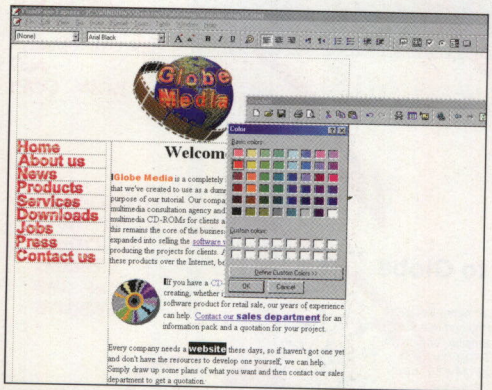
16 Below the line that ends ‹/TITLE›, insert a line that reads ‹link rel="Stylesheet" href="style.css" type="text/css"›. It tells the page to refer to your style sheet for the font to be used. Also insert three more ‹META› tags, which will be used by search engines to classify your pages so that people can find your site (see the note headed "META tags" on the next page).



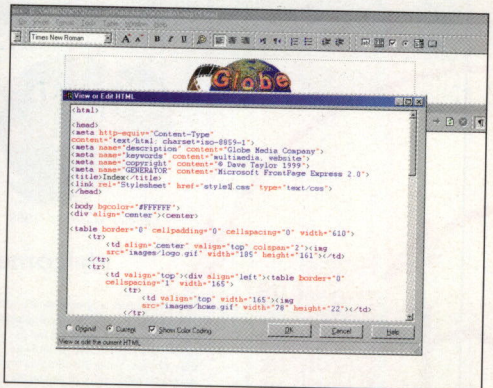
17 A style sheet is simply a text file that defines what fonts should be used for different text formats (such as Heading 1). Using *Notepad*, create a file called style.css in your Website folder. (See picture.) Any text that you don't give a style to will be labelled [none] and will use the font defined in the style sheet ‹p› (paragraph). Styles are easy to define – all you really need is a font name and size.



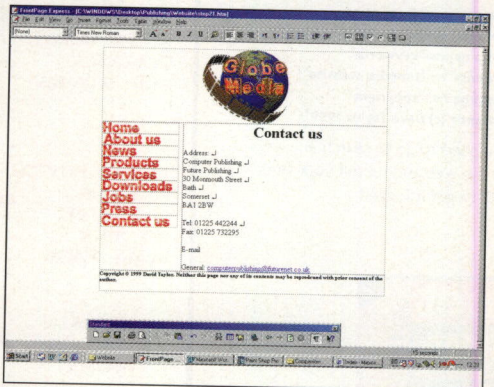
18 If you want to use a different font for a piece of text, you can just highlight it and choose a font from the menu for it. This will override any settings from the style sheet for that particular piece of text. Whether you are setting fonts in the style sheet or on the page, remember that the same font will have to exist on the reader's machine. It is not embedded in the page: it is just referenced.



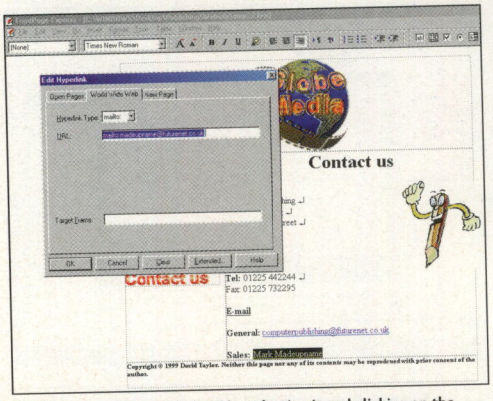
19 As well as changing the font, you can also alter the colour of the text. 'Wand in' (highlight) the text, then click on the Palette icon in the Format toolbar. This will open a dialogue for choosing the colour. Stick to the predefined colours, since these are 'web safe' – even people who only have 256-colour screens will be able to see them.



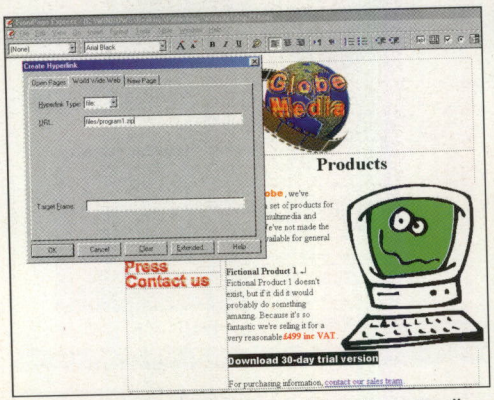
20 Now close this document and re-open the Template.htm file you created earlier. If you want to use the same style sheet for every page, insert the reference as we did on Index.htm (Step 16), then save the template. However, you can use a different style sheet on different pages. Just create a different sheet with a new name (such as Style1.css) and refer to it in the HTML code for the page.



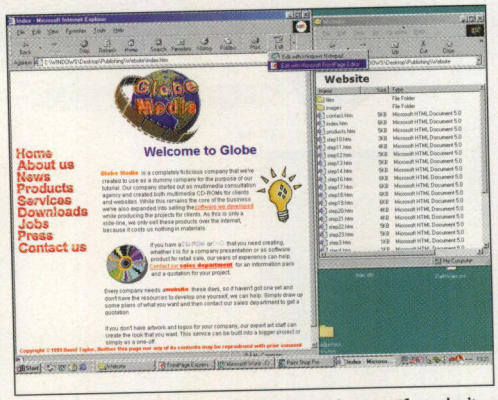
21 We're now going to create the Contact page. Save the template as Contact.htm (or whatever you referenced earlier when you added the links to the navigation images). Type in the contact details, including your email addresses (when you press Return, a valid email address will automatically turn into a link). Use Shift-Return to enter a line break rather than a paragraph break.



22 Text can be made bold by selecting it and clicking on the B icon on the Format toolbar, and it can be underlined by clicking on the U. Names can be made into email links as follows: select the text and click on the Hyperlink icon; in the Hyperlink drop-down menu, choose mailto: and in the text box, enter the email address after the mailto: text.



23 You can now use the template as the basis for creating all your other pages. If you want to place some files so that they can be downloaded (if, that is, you have some software of your own that you want to distribute) put the files into your Files folder. On the page, set up a link and choose the File option from the drop-down menu, then set up a relative (not http) link to the file.



24 Check how the pages are looking in your browser. If you don't like the fonts, just change the style sheets. If you want to edit a page, click on the Edit drop-down menu in the *Internet Explorer 5* browser and choose *FrontPage Express*. When your website is ready, send the files via FTP to your server or ISP, making sure to retain the same file structure from the Website folder on your hard disk drive.

Well, there we are – from a blank page to a complete website in just a few hours.

There are areas where we've omitted repetitive steps that you need to perform on each page, so make sure you follow the steps from the first page for *every* page – such as giving titles to the pages and filling in their META tags.

What you now have is a fully functional website. If you have a company server, then it needs to be posted up there. If you use a service provider (an ISP) such as Freeserve, which provides web space for you to use, then you need to find out from the ISP where your space is and how to access it. Most ISPs display all the necessary information on their home page.

The site we've created is fairly basic, and though it has most of the elements you'd expect using HTML, it's easy enough to do a lot more.

You could, for example, add in some of the pre-built Javascript scripts that you'll find scattered around the web, or add Java applets, which add interactivity and interest to your pages without too much file overhead.

It's also a very good idea to use some small animations to brighten up your pages. These can be Java applets, but the GIF file format is a far more common way of delivering animation.

META tags

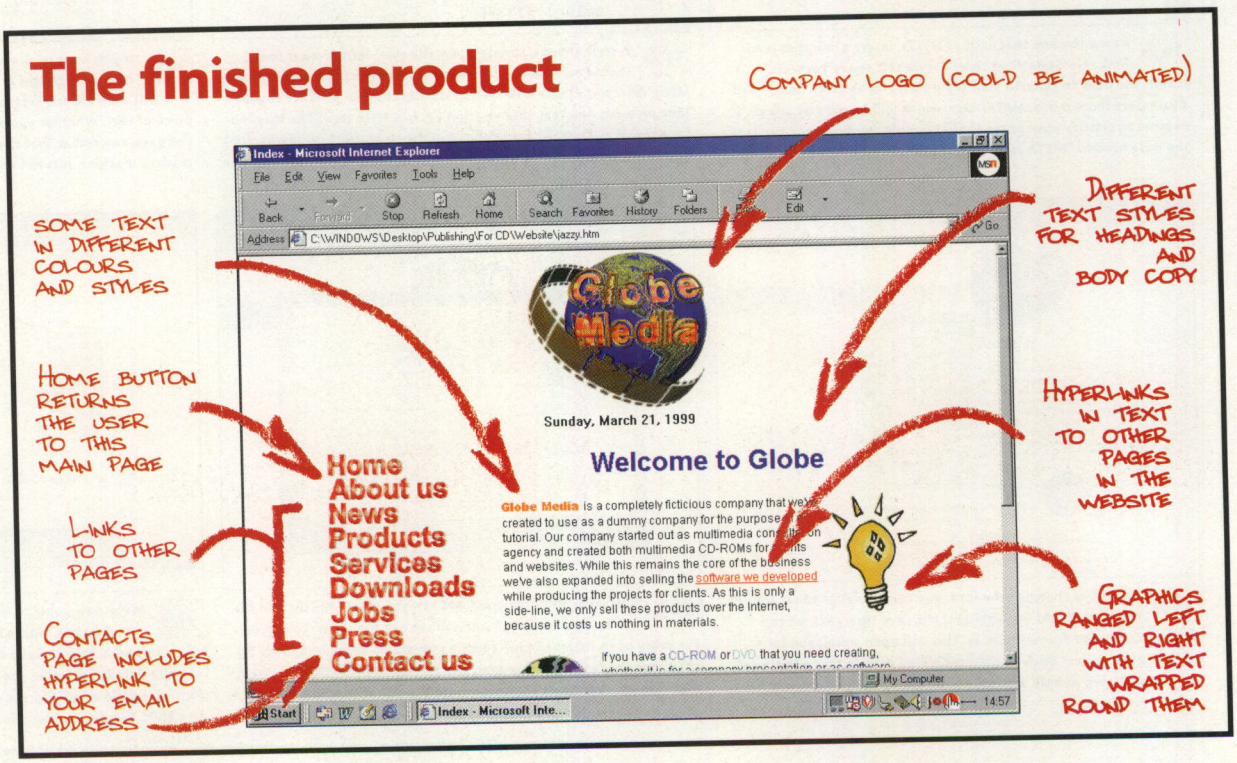
FrontPage Express won't create META tags for you, but it's worth doing because they enable search engines to categorise your pages. Here are the tags you should have on each page (alter as appropriate):

```
‹meta name="description"
content="Globe Media Company"›
‹meta name="keywords"
content="multimedia, website"›
‹meta name="copyright"
content="(c) Dave Taylor 1999"›
```

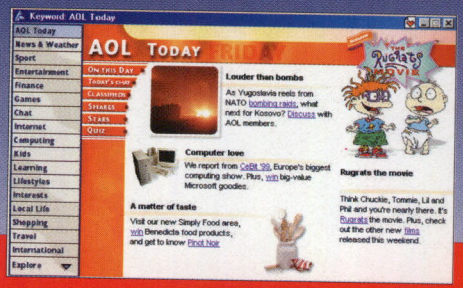
You need to go to search engines on the web and submit your site's URL to get it logged.

About the author

Dave Taylor is the editor of **.net**, the UK's best-selling magazine about the Internet.


The finished product
COMPANY LOGO (COULD BE ANIMATED)
SOME TEXT IN DIFFERENT COLOURS AND STYLES
DIFFERENT TEXT STYLES FOR HEADINGS AND BODY COPY
HOME BUTTON RETURNS THE USER TO THIS MAIN PAGE
HYPERLINKS IN TEXT TO OTHER PAGES IN THE WEBSITE
LINKS TO OTHER PAGES
CONTACTS PAGE INCLUDES HYPERLINK TO YOUR EMAIL ADDRESS
GRAPHICS RANGED LEFT AND RIGHT WITH TEXT WRAPPED ROUND THEM
Index - Microsoft Internet Explorer
Sunday, March 21, 1999
Welcome to Globe
Home
About us
News
Products
Services
Downloads
Jobs
Press
Contact us

Get on the Internet for FREE!



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- 5 FREE email addresses!
- FREE technical support!

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AOL

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case study
PUBLISHING YOUR OWN BOOK

Damien Noonan stands outside one of 400-odd castles, abbeys and other ruins featured in his book, which took roughly a year to complete. "Producing a book is not as hard as you might think," he says.

How we made this magazine

Getting the perfect portrait

First we had to telephone English Heritage and ask for their permission to use Farleigh Castle in Somerset as a backdrop. Later, we added a nicer sky to the picture in *Photoshop*.

Gavin Roberts – with thanks to English Heritage

Fully booked

Can you produce a full-colour book using just a small home computer on the kitchen table? Sure you can. **Damien Noonan** explains how he created his guide to castles in England.

There's nothing difficult about producing your own book using a home DTP set-up. If anything it's a fair bit simpler than most design tasks, since books tend to be quite conservative in appearance.

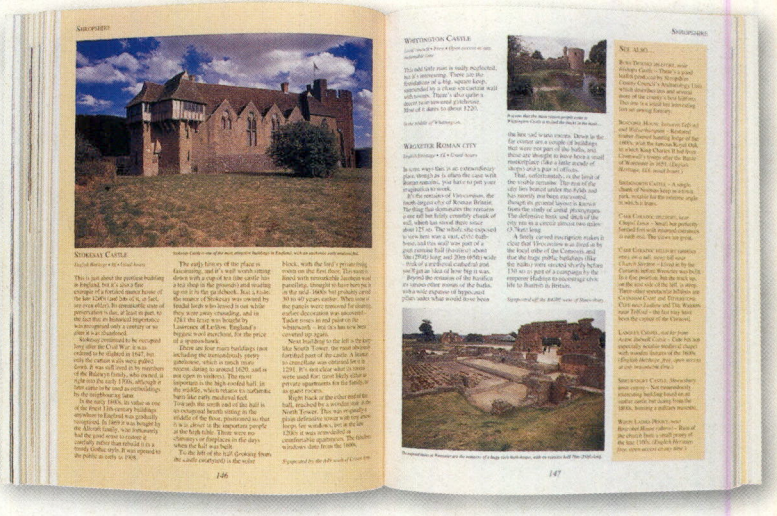
Getting your book published is, of course, a trickier thing. But it is possible. And in any case, you don't necessarily have to be thinking of 'proper' publication to make a project like this worthwhile. You might want to produce a small, one-off book for your own satisfaction; or perhaps you have an idea that is of local interest or is a fairly specialised subject, in which case you could print, publish and even sell it yourself on a small scale.

However, in my case, I had an idea that I was sure was strong enough to sell to a publisher: a full-colour guidebook to the castles and ancient monuments of England. The hardest question, really, was where to start.

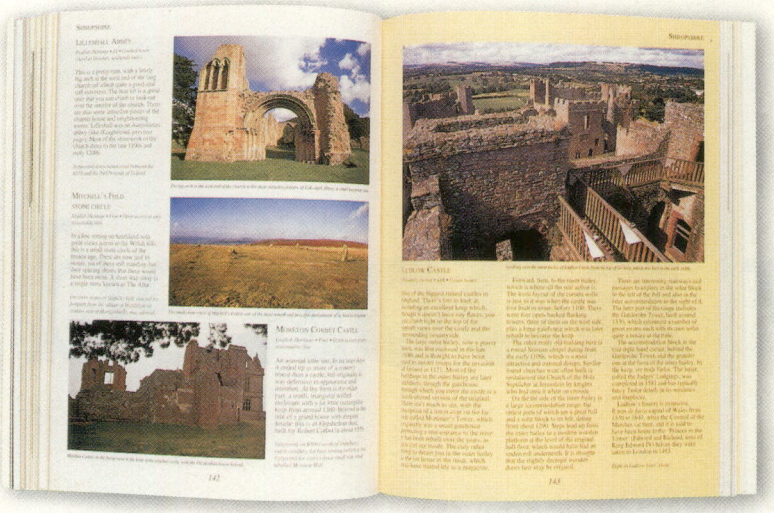
Publishers rely on the creativity of authors, so they're always keen to receive bright ideas, but their submissions departments have to sort through an awful lot of rubbish to find the occasional gem, so they expect hopefuls to co-operate by keeping it brief. If you were submitting a novel, they would want to see just the first chapter in full, to show you can actually write, and a synopsis of the plot, to prove you can come up with a decent story. If they liked it, they would pay you an advance to finish writing it, and this would later be deducted from any royalties (your cut of the profits the book earned when it went on sale).

Many non-fiction books, however – especially highly illustrated ones – are produced in a totally different way. They're similar, in fact, to magazines like this one. An editor comes up with the ideas and briefs editorial and design teams, who commission writers, photographers and illustrators (and pay them a one-off fee, usually). There is very little room in this process for ideas other than the editors' own, or for writers who don't already have a reputation in a particular field.

My intention was to follow the fiction writer's example and submit a sample chapter, and there were several reasons why this would be a perfectly sensible way to proceed. In particular,



The finished result: a two-page spread from the book, published just a couple of weeks ago. It's a simple design with a slightly old-fashioned look, using Times as its only typeface.



Particularly interesting places were picked out by a background tint to the page in a pale yellow colour, and the repetition of this colour throughout helped to give a consistent feel to the book as a whole.

> I had found that all the guidebooks that I liked were written with a very personal, judgmental voice, and I wanted to get that feel into mine. Particularly, I wanted to comment on how much fun each castle was to visit.
>
> Inevitably, that meant I'd have to actually go and see them all. In turn, this made it seem like a sensible idea for me to take the pictures, too, which would save the cost of using images from a photo library. This, I was sure, would be enough to make the book a viable project for a publisher.

Finally, it occurred to me that if I was already writing the words and taking the pictures, I might as well go the whole hog and, by the magical power of DTP, put it all together in complete pages. Now that's what I call a DIY project.

The first page

In the summer of 1997, you might have seen me buzzing about the countryside of Kent and Hampshire in an old orange Opel, gathering material for what turned out to be two sample chapters totalling 22 pages.

My main expenditure was on fuel, for travelling round doing the research. Production costs for the sample were minimal until I got to the stage of getting colour output. But you should always remember that everyday living costs are by far your greatest expense, so the more you mess about, the more expensive your project inevitably gets. Procrastination is the thief of money.

Anyway. Before long I had write-ups of two counties' worth of castles and ancient monuments, along with 35mm transparencies of each historic site. The next step was to start up the DTP program and put the words and pictures together on the page.

Luckily, the first layout I tried worked pretty much straight away and became the grid first for the sample, then for the whole book. 'Grid', by the way, is a commonly used term for a template document – a blank page, with details like page numbers but no 'live' pictures or text, usually featuring set text styles for different kinds of text such as headlines and captions.

I had no idea about paper sizes used in books, so I just measured the page of a book that I thought was roughly the right size and set my blank document up to that size. I chose a size that was smaller than A4 so that I wouldn't have any trouble printing out proofs at 100% (known in the business as 'same size', abbreviated to s/s).

In the end, very conveniently, my publisher opted for a size just 5mm wider than the one I'd been using.

I wanted to include crop marks (also known as trim marks or registration marks) at the corners, so when setting up my page, I added an extra 5mm at top and bottom and on one side (the other side didn't need the extra 5mm because it would be butting right up against the adjacent page when I laid out double-page spreads, or DPSs for short).

Layout basics

First priority was the main text area in the middle of the page. I'd decided to use a three-column grid for several different reasons, most of them to do with a vague idea that it was right for a busy-looking guidebook. Books often aim for a very spacious, sophisticated look, using big, empty margins with just a single wide column of text, but I wanted something more intense.

Three columns would give a fair range of picture sizes: a picture could be one, two or three columns wide, and more variation would be added by 'bleeding' pictures off the top and sides of the page. A good tip: one of the easiest ways to avoid amateurish-looking layouts is to make sure that your pictures aren't jutting out into a text column. Tidiness is important. Stay inside the lines.

Another good reason for choosing the three-col grid was that I had a really good book on Welsh castles that used a similar grid. Don't be afraid of taking ideas and examples from other people's designs. You can be sure that most designers do exactly the same.

The other important decision at this stage was how big a margin to leave between the text area and the edge of the page. I wanted it to have a fairly packed feel, so I left relatively small margins: 10mm at the side of the page

Equipment: a real kitchen table set-up

You certainly don't need lots of fancy and expensive kit with which to produce your own book. Here's what I used...

- Apple Mac LCIII bought in 1993
- 4 Mb RAM
- 120Mb hard drive
- 13in 256-colour monitor
- Quark *XPress* version 3.11
- Apple *StyleWriter II* inkjet printer
- Use of someone else's CD-ROM drive
- Iomega *Zip* drive (which is brilliant!)

You could buy a similar set-up secondhand for about £300-£400, with an extra £100 for the *Zip* drive.

The only problems I had were dealing with large JPEG pictures, which took 10 minutes just to open. I'd like a newer, faster Mac just for that reason.

Getting published: how to do it, and how much it costs...

Getting published certainly isn't the be-all and end-all of creating your own book; doing it for your own satisfaction is probably the best reason of all.

But if you are trying to get published, here's some advice I hope will help.

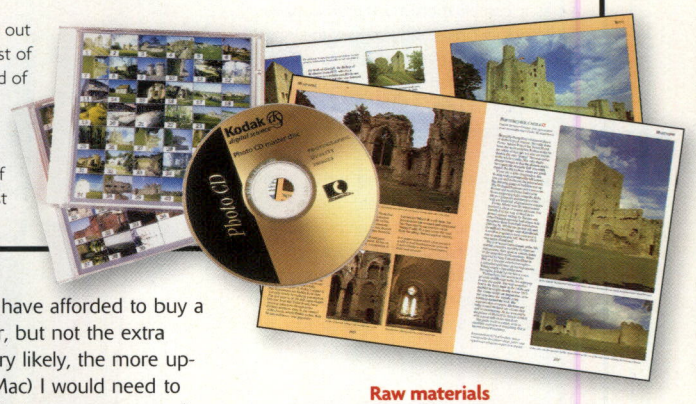
- Get names and addresses of publishers from the *Writers and Artists Yearbook* or the *Writer's Handbook*, both of which are published annually and are available in all good bookshops. They also contain smatterings of useful advice.
- Always enclose an SAE for responses and return of your material. This is basic politeness, but it also makes it much more likely that you will get a reply.
- Don't even consider approaching agents about non-fiction stuff unless you are a famous person or have some kind of proven track record as a writer or journalist. They simply won't be interested.
- I got more than a dozen rejection letters, but in fact quite a few were simply saying 'We just don't do books like this'. I later realised that I could have saved a lot of trouble just by taking a careful look in Waterstone's first and sending my sample *only* to publishers who already produced books in the same subject area. Publishers specialise in certain markets. I tried the big names first, which was a mistake.
- I was surprised by how helpful publishers generally were. Most took the trouble to write a personal reply that made it obvious that they had read my submission, only the few biggest publishers sending a form letter. Some replies had nice things to say, while others had suggestions for which other publishers I might approach.
- If you get interest, you will have to go and pitch your idea to the publisher, so be prepared to explain your idea and to 'sell' yourself. Personally, I reckon this is a good deal easier than, say, a job interview.
- If you get to the stage of signing a contract, you should find that it is not too difficult to understand. A fair bit of it is taken up with how much the publisher will pay you depending on different ways the book is sold, and really you'll just have to trust them on that. It is important to be clear on who gets the copyright to your work (ideally, you want to keep it) and where in the world your book will be published. Also, you should have your moral rights asserted, which gives you a certain amount of legal protection.

How much?

So how much does it cost to get published? Well, the sample chapters that I sent out to gauge the interest of publishers consisted of 11 A3 colour photocopies, which represented 22 laid-out pages of book. The main cost of getting the words and pictures together was travel, though photography and photo processing – including the transfer of the images to Photo CD – was expensive too.

The biggest expense, however, was getting 11 A3 colour proofs printed, colour-copying five sets to send out to publishers, then packing them up and posting them.

Travel	£242.00
Film and processing	£62.00
CD transfer of photos	£65.00
Colour proofs	£89.00
Colour copying	£59.00
Postage and packing	£70.45
Total	**£587.45**



Raw materials
To keep costs down, the pictures were taken from Photo CD discs and the pages were output at a colour photocopying shop.

and 15mm at the top (with a chapter heading squeezed into the top margin making it seem less).

At the bottom there was slightly more space, partly on the picture framer's principle that you should have equal margins at top and sides but a larger margin at the bottom – but also because a large, central page number would fill the space.

Small margins made the page feel packed and a little cheap 'n' cheerful, which was pretty much what I wanted.

Type choices

The thing that made it easy to come up with the basic text styles I would need – body copy, headings and captions – was that I decided early on to use Times and very little else.

One great advantage of Times is that, like common sense, everybody has it; but it is also a very practical typeface. Some years ago, we were re-designing a magazine I worked on, and were trying to settle on a typeface for the body copy. We had decided to use a serif face (since they are said to be easier to read than san serif ones) and the art editor ran out a number of sample layouts with different serif faces. In a kind of 'blind tasting', we got people to read them and tell us what they thought. Just about everyone picked Times as the most readable and pleasant-looking, though designers would generally have shunned it. We went with it, and found it was incredibly easy to use, packing lots of words into a small space.

So Times was my obvious starting point. It worked well on tight leading as body copy and in small caps as a heading, and after that it seemed rather frivolous to pick another typeface for the captions, so I ended up using Times throughout.

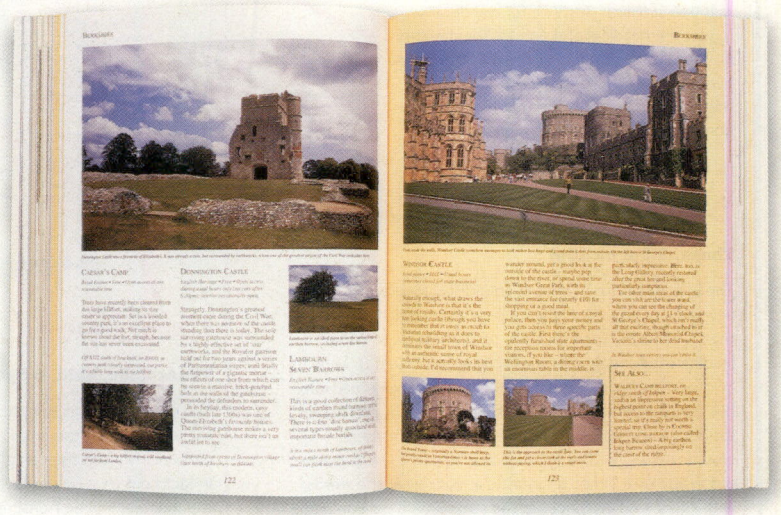
In any case, it is wise to use as few typefaces as you can: perhaps just two, and generally not more than three. The worst mistake of the amateur is to use lots of different kinds of type on one page. Besides, typeface economy will also help your pages print through a laser printer far more rapidly.

I won't say any more about type here, because there's more on this topic in the annotated picture ('The basic layout') over the page.

Picture acquisition

Generally, if you want to get a picture on your computer screen, you simply scan it in. Scanners are now practically given away with PCs, and most people have one. I didn't, though. Moreover, I could probably have afforded to buy a cheapie scanner, but not the extra memory (or, very likely, the more up-to-date Apple Mac) I would need to run it. Equally, flatbed scanners are fine for 'reflective' work (photographic prints and the like) but not much good for transparencies.

Transparency film is the medium of choice because it has more contrast



The three-column layout offers a reasonable choice of pictures sizes. In fact, the size of each picture was one of the most important 'editorial' decisions; important places are picked out by a bigger pic.

the basic layout

Here's how the basic design elements of the book, including the text styles which would be used throughout, were chosen. The start point was a three-column layout with fairly tight margins to make the page feel busy...

Headings

Times, small caps, 12pt on 15pt leading

A classic combination, much used in trade magazines, is Times body copy with Helvetica Black display text (headings and so on) and I did consider Helvetica Black or a similar san serif display face for my headings and captions. One advantage of this would have been that I could have had coloured headings. My Times headings started out 14pt and in dark green, but the publisher wasn't confident that this could be printed without registration problems leaving a coloured fuzz at the edges. In the end, I decided the classic look of the serif capital letters was important, so I stuck with Times small caps and made it just plain black.

Details and directions

Times italic, 8pt on 10pt

These had to be concise, distinct from the body copy (which the italic and the drop in size from 9.5pt to 8pt achieved) and distinctive throughout, so that people would know where to look for these important facts. I originally had two similar styles, one for the details (under the heading) and one for the directions (at the end of each entry), the only difference between the two being a slight variation in the leading. Getting rid of that kind of silly complication will make your life a lot easier.

Body copy

Times, 9.5pt on 10pt

The idea was to use Times in an old-fashioned, newspapery way, cramping it up on a much tighter leading than is generally used on body texts these days. Wider leading would look a lot more classy, but I liked this cheap 'n' cheerful effect. Not only is this typeface very readable, but also the actual text size I chose, at 9.5pt, is pretty big for body copy, so I was confident that older readers wouldn't struggle. The tight leading helped to save space, but in any case Times is fantastic at packing in the words: with other serif typefaces at the same size, the same piece of text would occupy up to a third as much room again.

KENT
ROCHESTER CASTLE
Rochester City Council and English Heritage • ££ • Usual hours
The largest Norman keep in the country is a splendid sight, dominating the town of Rochester and the Medway estuary, and its interior is impressive too, in a powerful, industrial way. The vast, warehouse-like interior was burnt out and abandoned hundreds of years ago, and looking down into the keep from the roof-walk is a pretty scary experience.
Rochester was hugely important because it guarded the main route from the Channel ports to London, the Roman road of Watling Street, which crossed the Medway here, and it has a very colourful history, having been besieged on at least three occasions. It's only a pity that there's not much to see at the castle apart from the keep. The curtain walls were the work of Gundulf, Bishop of Rochester, who built the White Tower in London and the keeps at Colchester and Canterbury, but these walls were extensively rebuilt between 1367 and 1383 under King Edward III and King Richard II and neglected after the end of the 14th century. The walls are impressive from the outside, but within there is just a public park.
So it's the keep that draws the attention, built shortly after Henry I issued a licence for it in 1127. For all its size, there's not that much to explore, so undoubtedly your visit will be more rewarding if you read the history in the guide book before looking round. For example, you'll discover that there's a good reason why one of the towers on the corner of the keep is cylindrical where the others are square. It was rebuilt after a siege in the autumn of 1215, just months after the signing of Magna Carta, when rebellious barons took over and held the royal castle against King John. When the attackers broke through the outer walls and the defenders holed up in the keep, the king's miners dug a tunnel under the tower, until only their wooden pit props were holding it up. On November 25th the king sent out an urgent messenger to bring 'with all speed by day and night forty of the fattest pigs of the sort least good for eating' – and the pig fat was used to burn down the props and bring down the tower.
The nearby cathedral (also founded by Gundulf and said to be the second oldest in England) and the old town are well worth a look, too, which makes Rochester a pleasant (and easy) day trip from London.
Easily found in Rochester town centre.
Inside, the keep is vast and dark, with stairs leading up for a vertiginous view from the top.
Rochester's is the biggest and most impressive Norman keep in the whole of England – it's simply unmissable.
112
TONBRIDGE CASTLE
Local council • Grounds: open access at any reasonable time; Gatehouse museum: ££; usual hours
Only a gatehouse remains of the castle buildings, along with the mound (motte) of the original Norman castle. There's a decent little museum, but it's something of a 'heritage experience', with an audio tour and lots of waxwork figures, and it's rather too expensive.
Easy to find in Tonbridge town centre.
UPNOR CASTLE
English Heritage • ££ • Usual hours
Although it's really just a modest fort guarding the river Medway and the approach to the great naval dockyards, Upnor is a very pleasant place to visit, in part because of its tranquil setting by the river Medway, but also because it's so neat and tidy. The fort was built between 1559 and 1567 on the orders of Queen Elizabeth I and was frequently altered over the years, until in 1668 it was downgraded to be used as a magazine, supplying powder and shot to warships anchored in the river. It had seen action the previous year during a Dutch raid which caused a major rethink of the defences of the Medway estuary.
As you look round the various buildings of the fort – the gatehouse, the main magazine and gun position, and the water bastion that sticks out into the river – there's a pleasant
113

Background tints

I used this pale yellow tint in the background to pick out places that were particularly worth seeing. I also used a pale sky blue and a pale olive green on 'feature' pages, giving a limited palette of 'signature' colours that appear throughout the publication.

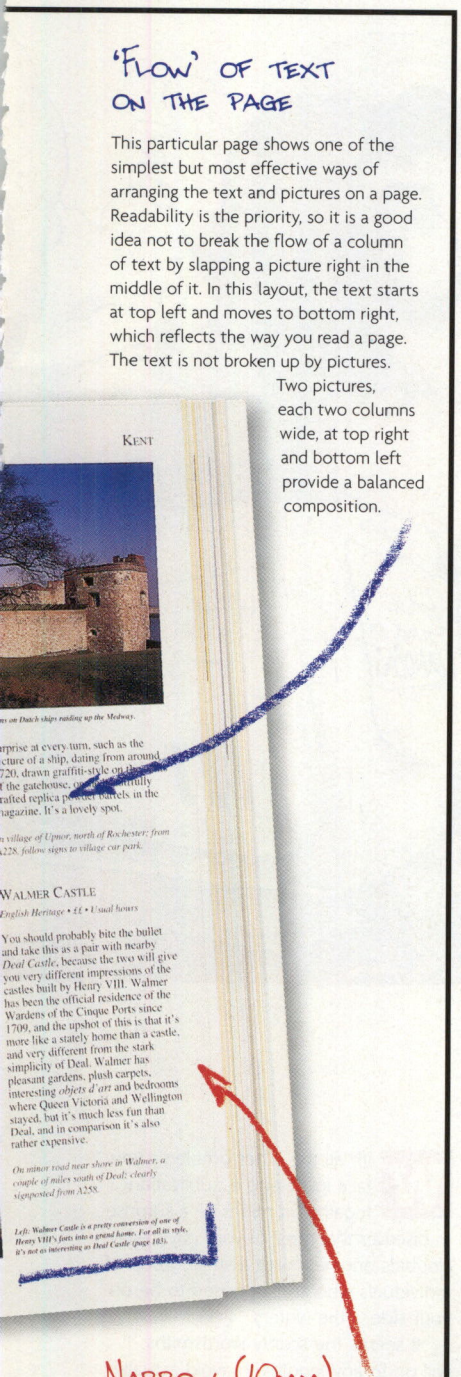
Caption text

Times italic, bold, 6.5pt on 8pt

The only style I was tempted to change, particularly when a friend said it was too small. At 6.5pt, it is certainly iffy, particularly given the complex forms of the italic letters. In fact I did try a bolder face at one stage, but it didn't justify the inconvenience of dealing with an extra font. In the end, I was happy that the bold italic contrasted with the body copy.

Page numbers

Also known as 'folios'. Apart from wanting to make these reasonably big and prominent (it is astonishing how greatly readers resent not being able to find a page number easily) the only real plan was to centre them so that left-hand page layouts could instantly be swapped over to right-hand pages if need be, but this proved to be a waste of time. My major regret was sticking with italics for the page numbers, because I couldn't read them very easily on the screen.


'FLOW' OF TEXT ON THE PAGE
This particular page shows one of the simplest but most effective ways of arranging the text and pictures on a page. Readability is the priority, so it is a good idea not to break the flow of a column of text by slapping a picture right in the middle of it. In this layout, the text starts at top left and moves to bottom right, which reflects the way you read a page. The text is not broken up by pictures.
Two pictures, each two columns wide, at top right and bottom left provide a balanced composition.
KENT
WALMER CASTLE
NARROW (10MM) OUTSIDE MARGIN
Because the main text area is quite close to the edge of the page, it gives the impression that the page is packed full of words and pictures. A wider margin here would give a more sophisticated feel to the page, which I will probably try on my next book. The inside margin, or 'gutter', has to be a surprisingly large 20mm to avoid text disappearing into the fold.

without losing detail. Get a machine print made from a trannie, compare the print with the original, and you'll see what I mean.

Incidentally, they reckon 35mm transparencies will blow up to about 1,000% without looking too grainy, which means a portrait image (one with the short side at the top) can be used to fill an A4 page.

My solution was something that I knew would be expensive in the long run, but which meant that I wouldn't have to splash out on hardware immediately. If you take your photos down to Boots (or to any good Kodak photo processing shop) and ask to have them put on a Photo CD, they will send your pics away to Kodak's labs where someone will do your scanning for you, save your images to a gold, recordable CD-ROM and send the whole lot back to you a week later.

Each Photo CD holds roughly 100 images and the cost is something like £5 for the disc and 75p per photo. I was only getting 30 or 40 images put on each disc and it worked out at about £1 per image. This is massively cheaper than getting a bureau to do your scanning. The only drawback is the seven-day wait.

Proof's in the proof

On the Photo CD disc, each picture is stored in five different file sizes, and the second largest is just about right. The image clocks in at about 5Mb (which gets a fair bit smaller when it is cropped, converted to what the Mac calls 'thousands of colours' and scaled to the right size) and the resolution is 144 pixels/inch, which is perfect. Apparently, the RIP processors through which digital pages are output at printing bureaus also use a 144dpi resolution, so images at this resolution print significantly better than ones saved at, say, 150dpi.

Remember, these pictures are only meant to be roughs or 'positionals', to give you an idea of how the page will look while you're laying it out, and to show a repro house (who will eventually do proper print-quality scans) how the pictures should be placed. Quality is far from crucial. Having said that, quality images are more pleasing to work with and will help create effective colour proofs.

An important part of my plan was to produce nice-looking colour proofs of two sample chapters which I could send out to publishers. Proper Cromalins (glossy, top-quality proofs from photoset film) would be vastly expensive, but there is a decent cheap alternative, and that's colour laser output from a Mac or PC hooked up to a top-notch colour photocopier.

Most photocopy shops offer this service, and all you have to do is take your documents in on disk (*Zip* disk is handy) along with all the graphic files used by the documents.

So long as you're not too fussed about the accuracy of the colour, this type of output can be very cheap. I got the bulk of my stuff done at a place called Presto Print in Bristol, where they charged a £7 disk-handling fee plus £1.75 per A3 DPS, which worked out very cheap for large quantities. (Usefully, they also do a paper size which is a little larger than A3 so that you can do full-bleed A3 stuff.)

Output this cheap isn't going to guarantee great colour accuracy, however, and some of the pale tints I used were very poorly reproduced.

My original set of colour proofs, though, I got done at a DTP bureau called Words & Pictures in Crystal Palace, south London. Only when the book was finished and I had proper 'wet' colour proofs in my hands did I realise how good these original colour lasers were. The tone and feel of the colours in that first set of proofs were very similar to the finished pages.

Only trouble was, these printouts cost £5 per A3 DPS. The only way I could afford to get several sets of my pages was to take the £5-a-time proofs to a cheap colour copying shop.

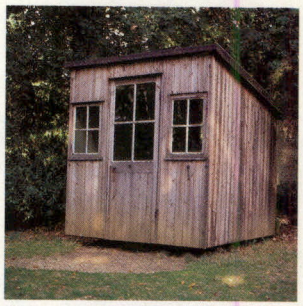
Eventually, I had five sets of eleven A3 sheets (about a hundred quid in colour photocopying) and I was ready to start sending them out to publishers.

And finally...

In the end, fortunately, after about six months, one publisher liked what it saw, and *Castles & Ancient Monuments of England* has just been published by Aurum Press at £12.99 (paperback). I'm pleased with it, but I'm hoping that the next one will be very much better.

That's one of the great things about publishing: there's always more to learn, and there's always another chance to *really* get it right...

Next issue: Find out how a DTP novice created a commercially successful mag in his garage!



© National Trust Photographic Library/Geoff Morgan

George Bernard Shaw's revolving shed

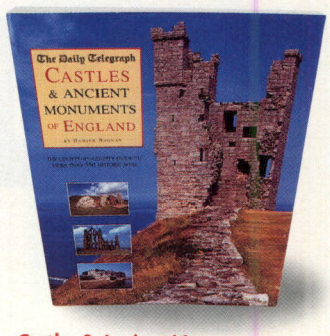
The ideal you should aspire to is creating a 'well-crafted' publication: one that does its job well and with consideration for its readers. One sign of a well-crafted publication is that it answers readers' questions before they even think to ask. Contrariwise, one of the worst mistakes you can make is to thumpingly fail to answer an obvious question.

In a recent National Trust newsletter, I read an intriguing article about a small shed that, when it was built, had been mounted on a motorised turntable so that its owner, George Bernard Shaw, could sit in it to write and could turn his shed to get the full benefit of the sun throughout the day. The thing hasn't rotated for years, but it has recently been restored by enthusiastic engineering students.

So where do I go to see George Bernard Shaw's revolving shed? I don't know. It didn't say.

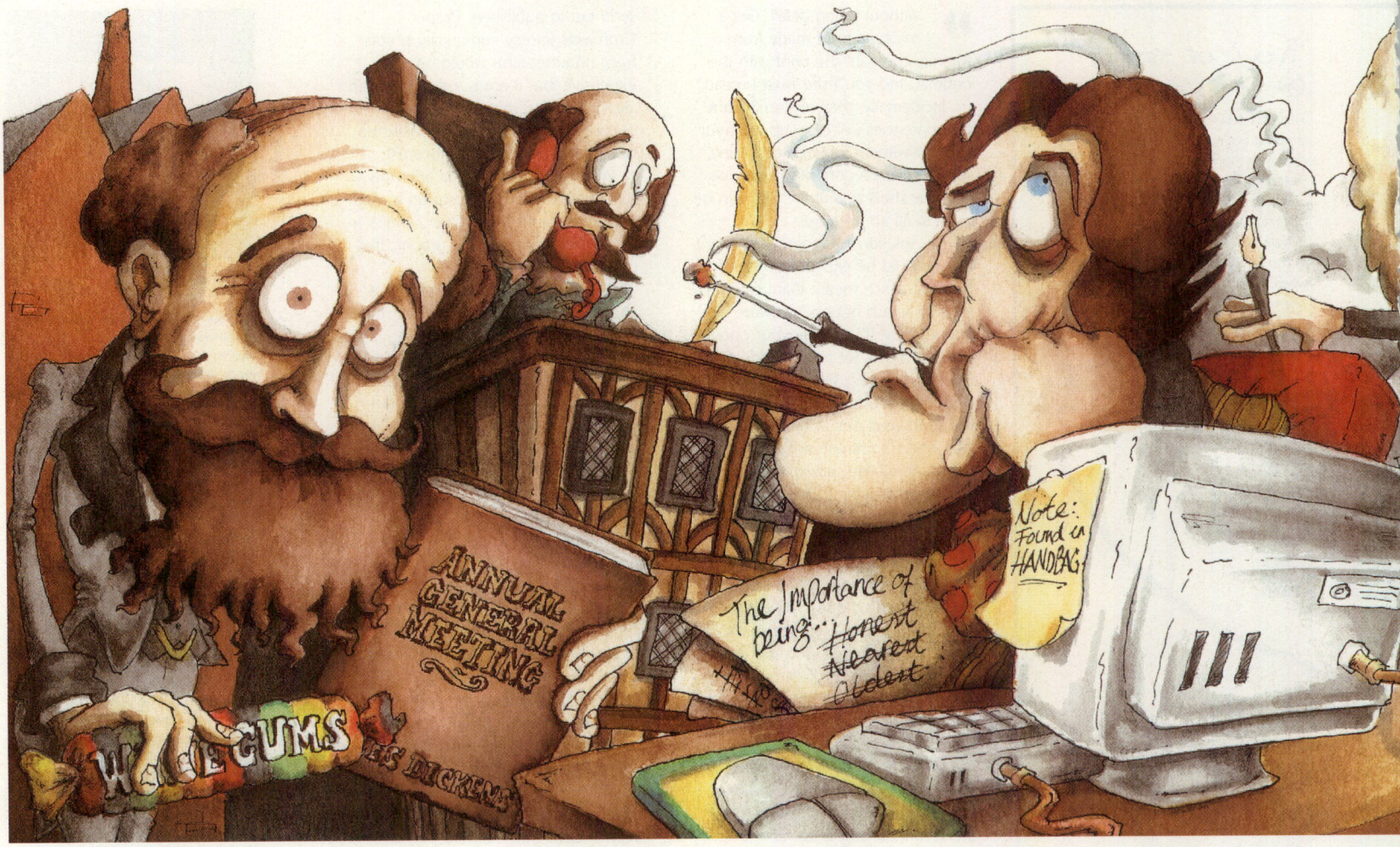
Always tell your readers where they can see George's shed, and preferably also add opening times, a telephone number, the address of a good nearby pub for lunch and recommendations of several other sheds that are worth visiting.

Oh, and... George's 'writing hut' is in the grounds of the house he lived in between 1906 and 1950, Shaw's Corner, which is at Ayot St Lawrence in Hertfordshire.



Castles & Ancient Monuments of England by Damien Noonan

The book which is the subject of this article was published just two weeks ago by Aurum Press at £12.99 and is available, as they say, at all good bookshops.



dealing with writers

Nick Veitch explains how to get your contributors to write what you want them to, when you want them to...

With all the other problems you face in getting a publication together, it might be a surprise to discover that most of your day-to-day troubles originate with a small group of individuals who are supposed to be on your side – the writers.

It seems the scurvy wordsmiths will go to any lengths to avoid actually writing the piece of work they so vigorously pestered you to allow them to do. Rather like the student who waits until the eve of an exam before trying to learn a whole term's worth of thermodynamics, writers will eat up all the valuable time you gave them to research and prepare their work with incredible feats of loafing.

Only the night before the work is due will they finally commit fingers to

Ben Perry, 01522 542337

keyboard in the forlorn hope that, as if by magic, they'll be able to conjure up the required 3,000 words before the 10am deadline.

The inevitable result is that their work is usually overdue, and obviously this causes problems. If nobody ever completes their work on time, nothing will ever be designed or laid out in time, everyone has to work longer and harder and the publication will probably arrive at the printer's late, with unpleasant consequences.

Even when tardy copy does finally turn up, it's often not really what you asked for, either in terms of length or content. Generally no illustrations or supporting artwork have been supplied (or even suggested) and the spelling is certain to be atrocious. And the worst thing is, it's probably all your fault. You're not getting results because you don't know how to deal with writers.

Fortunately, it isn't all that difficult, and there are some useful tricks to help you to get the best out of them.

Commission properly

You can 'commission' a piece of work simply by telling a writer what you want him or her to write. But unfortunately, if you just ring up and say, "Write me 500 words on the Rovers game by Tuesday and I'll buy you a pint/give you £50," the writer will only retain a clear and perfect recollection of the last part of the sentence. And that's hardly surprising.

If by some outside chance you do get the copy on the right day, there'll be too much or too little of it and it won't be exactly what you expected. You've failed to say what you want in a clear, unambiguous way.

You need a form of communication that doesn't rely on various people's differing recollections of a conversation. A written commission, even jotted down in an email or scrawled on the back of an envelope, is the only certain way to make sure that everyone understands what is expected of them. Even the simplest commission, written in less than a minute, will resolve all arguments about the amount of work expected, when it was due and how much it's worth to the writer.

And if your writers are unpaid, a good commission is essential. This is particularly true with people you

haven't worked with before. You really have to spell out what you want.

For example, it may be that you want text supplied in MS *Word* format, but your writer might have been intending to supply it in raw ASCII until you informed him otherwise. Pictures (both electronic and conventional) can also come in any number of formats, so ensure your writers know which suits you best.

Don't assume that writers will immediately and intuitively know what you want them to write about just because you have given them the title of the piece. Take something as seemingly straightforward as a match report: do you just want the specifics of the game, or do you also want incidentals like attendance, the mood of the crowd and the quality of the half-time meat pies to figure in the copy? If you want something specific then ask for it, and if you don't want it, make sure you say so.

You might think you're doing all the work and virtually writing the piece yourself, but believe me, the more work you put into the commission, the less you'll have to do to the copy when it turns up. It's a saving in the long run.

A sample commission is shown above right. The specifics will obviously change depending on the type of publication you're producing, but the general principles are the same.

Style guides

A style guide is a document used by people working on a publication to ensure that they produce everything in a consistent way. It seems easy to say, "Just be grammatical and spell things right," but there are loads of different ways of spelling things and lots of different ideas of grammar.

For example, take companies – are they singular or plural? Would you say "Safeway is now selling a new kind of yoghurt" or "Safeway are now selling a new kind of yoghurt"? Sometimes it seems right to use the plural and other times it seems more natural to use the singular, but you can't chop and change – you must be consistent.

The same is true with the spelling of certain words – especially new ones like email (or e-mail, or E-mail).

As long as you have a consistent style, it doesn't matter whether people agree with it. And if your writers have a copy of your style guide, you save a lot of editing time by ensuring that they get it right in the first place.

Many magazines also state the type of material they expect different types of article (such as reviews or tutorials) to consist of. With an established title, you could simply point to a piece from a previous issue; but it's still better to have things in black and white.

Psychology

Extracting copy from the recalcitrant brains of lazy writers is a difficult job, but fortunately they're easy targets for psychological trickery. I once worked with a freelance production editor who had this great gimmick. Whenever somebody finished a piece of work, they would get a wine gum. No work, no sweets. It worked surprisingly well. In general terms, the simple reward/punishment trick – the carrot and stick approach, if you like – will reap vast benefits.

Production editors on magazines tend to follow one of two broad strategies when they need to get writers into line. The first is the guilt tactic. This is where you ring contributors up and literally beg them to get the work in on time. Tell tales of woe, of working all hours of the day and night, of how you're about to lose your job/livelihood/ hair/sanity.

And it works (though it can be tricky to pull this one off over long periods and still genuinely retain your sanity). Basically, writers don't want to be the cause of someone turning into a gibbering wreck or an axe murderer, especially if they have to deal with that person on a regular basis.

The second tactic, usually more successful, is the deployment of straightforward terror. In this scenario, the production editor simply rings up contributors whose work is late and is just plain nasty to them in a strict, schoolteacherish kind of a way. Incidentally, and without wishing to open a debate about sexism, in my experience this is the tactic most often adopted by women.

This is classic aversion therapy: once the writer has suffered the full horror of a severe tongue-lashing, he or she is far more motivated to do whatever it takes to avoid a repeat. In order for this tactic to work effectively, however, the writer has to be clearly in the wrong and must know it, which is why a proper commission is essential to this plan.

In essence, writers are people, too, and they just want to be loved. Positive reinforcement of good behaviour is essential to the long-term maintenance of your writers. Try to provide them with some feedback reasonably soon after they've submitted something: even if it's just a simple "Thanks, I enjoyed reading that," it gives writers a contented feeling, and they'll be more eager to please in future.

Detailed feedback can often help your contributors to understand the publication you're trying to produce. And writers aren't actually going to be offended if you offer advice on

The five lies that every writer will tell you, and how to deal with them

Oh, did you want it today?

This is one of those excuses that *isn't* an excuse even if they genuinely did believe the work was due at a later date – provided, that is, you've adequately informed them of the deadline, preferably in writing. A written commission is a good idea as it helps focus the writer's mind, and states, in large, ominous letters, a deadline.

Some people are just forgetful and any bit of paper you give them will be lost or discarded. If these absent-minded contributors persist in troubling you, a simple reminder a few days before their work is due should do the trick.

It's finished, but I wanted to go over it and make it better

Every writer is always sure that given another 24 hours, or even half a day, they could turn their merely outstanding piece of copy into an awesome one that will live in the memory of everyone who reads it. Critical acclaim and literary prizes will follow, and in their home town a large bronze statue will be erected.

Obviously, this is rarely the case. In fact, this excuse is usually a transparent ploy, and by "making it better" the writer really means "finishing the last 500 words I couldn't be bothered doing last night". You should point out that you're sure their work is good enough, if it needs rewriting you'll let them know, and that there's no point in it being really good but late because nobody will get to read it.

Didn't you get it? I sent it via email...

And similarly, the old 'It's on this floppy but the disk seems to be knackered' ploy and other such technology-let-me-down gambits.

This is an attempt by the writer to blame an inanimate object for his own dereliction of duty. It's an excuse he can only credibly use once.

If it becomes a regular problem, suggest that he either doesn't use that mode of transmission any more. or get him to submit everything a day early "in case of difficulties". Miraculously, the new-fangled technology will suddenly start to work more reliably.

I'm waiting for information from so-and-so

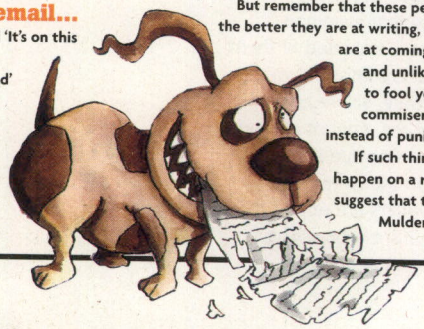
This is the one excuse which often has some sort of substance to it, but it may be the case that the information that's delaying the whole piece of work isn't actually essential or could easily be added later. If your contributors are employees of a large company (if, for example, you are doing in-house company magazines) they may also have to get their work approved by some lazy incompetent higher up the managerial chain. There isn't a lot you can do in this case, except personally appeal to the individual who's holding everything up.

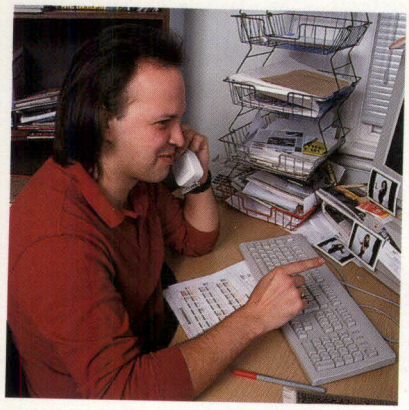
The dog ate it

There will always be bizarre excuses. One contributor solemnly informed me that he had saved his work to a floppy, which the family pet had taken from his desk and chewed during the night. He didn't have a finished copy on his computer, but given another night he could be recreate it. It may have been true, and it certainly sounds ridiculous enough to make you think that nobody could have made it up.

But remember that these people are writers: the better they are at writing, the better they are at coming up with absurd and unlikely tales of woe to fool you into commiserating with them instead of punishing them.

If such things continue to happen on a regular basis, suggest that they contact Mulder and Scully.





Commission properly!
Briefing a writer on the phone (left) is not enough; always supply a written commission too (right).

On the CD
Examples of a commission and a style guide are included as PDF files in a folder on the CD called **FeatureFiles/Dealingwith**. For more details, see page 86.

From the other side: the writer's perspective

Try not to forget the writer's point of view. Sometimes, being a little more understanding can prevent problems and can help everyone work together more effectively.

Once, when I was working as a freelance writer, I was contacted by telephone and asked to help with a technical problems page in a magazine. The questions would arrive on a floppy disk (usually marked 'Extremely urgent') and I would look at them, then write my replies and post them off next day. A few weeks later a cheque would turn up.

And so it went on for nine or ten months. I never actually spoke to anyone at the magazine I was doing the work for, and I had no feedback from them except for a few scribbled notes on a compliments slip telling me that the replies were ever more urgent.

Eventually, one of my payment cheques went astray. When it was two weeks late, I rang up the office to enquire about it. After being passed around several different departments, I was told that someone would ring me back. The call never came, but two days later another disk of 'very urgent indeed' questions came through my letterbox. I wondered just how urgent they really were, and if anyone would ring me up asking about the replies if I wrote them and then held on to them for a few days. Nobody ever called. Losing the work wasn't really important to me as I had plenty of other things on the go, and as I didn't feel any real connection with the magazine or its staff, it was easier for me to just forget about it.

About a year later, I bumped into the commissioning editor at a press event. Naturally, I quizzed him as to why nobody ever rang me or asked about my replies. "When the replies never came, we just assumed that you didn't want to write them any more, so we found someone else," he answered.

It's an extreme case, but it certainly shows that a bit more personal contact can solve problems before they arise. Working with writers is a two-way process. They supply words, but they also need feedback.

We've conducted an anonymous survey of writers working for various commercial publications, and we've identified the top ten complaints that writers have about the people they work for. Are you guilty of any of these? Remember – considering a writer's point of view could prevent him from becoming even more surly and unco-operative than he already is.

Top Ten Writers' Complaints

01 The person commissioning the work isn't specific enough, then complains that the finished work doesn't cover everything they wanted.

02 Being hassled mercilessly to meet a deadline, then being phoned up three weeks later because the editorial team have only just looked at it and are querying something.

03 Editorial people complaining they can't read the text or graphics sent to them because they have no software that will read that format, but no format was specified to the writer.

04 Radical changes being made without telling the author. This an editorial prerogative, but it won't be popular with a writer who thinks the changes make him look an idiot.

05 The exact payment for a job not being made completely clear in advance.

06 The magazine team redesigning the title, and therefore changing word counts and copy needs, without letting writers know.

07 Editorial staff losing work that has been sent to them.

08 Being begged to do a job in a hurry, then getting complaints that it seems rushed.

09 Having a piece 'spiked' (indefinitely postponed) without being told or paid.

10 Only ever getting negative feedback from editorial teams.

improving their work – just as long as the feedback isn't *all* negative.

Sanctions

Whether your troublesome contributors are paid or unpaid, there are certain penalties you can impose on them, the ultimate being not to print their work. Like terrorist organisations, writers thrive on notoriety. Threaten to deny them their regular dose of immortality in print, and they may see the error of their ways. Often it's better not to issue this as an outright ultimatum, but to suggest it is a course of action you've been forced to take: "Sorry, we can't take your regular angling column next issue as we're working to strict deadlines and we never seem to be able to get that article out on time".

If you pay contributors, you can always institute a system of fines for late copy. This does help sharpen their timekeeping skills, but it can cause disharmony – you want the writer to be on your side, not arguing about who owes whom an extra tenner. Ultimately, the money isn't the point. You need to be able to plan your publication effectively, and that means knowing when copy is going to arrive.

Sanctions are a last resort, however, and if you're using them regularly, it's a bad sign. Try to sort out differences before they get this extreme. CP

Next time, we'll look at how to get the job you want for a reasonable price at your local print shop.

Dealing with writers – the checklist

* Always make sure to give a written commission, even if it is fairly brief.
* Be firm but fair when keeping writers to deadlines.
* Give feedback, both positive and negative.
* Use psychology!
* Be sure never to let tricky situations escalate or bad feelings fester.

computer publishing
THE EASY WAY TO BETTER DTP

makeover

redesigning a newsletter

Our style challenge for this issue: to give a fresh new look to a charity newsletter that's using up too much paper. Magazine designer **Jenny Cook** offers her help...

Our first victim – or willing volunteer, depending how you look at it – is *NICVA News*, a newsletter produced by the Northern Ireland Council for Voluntary Action. This charity based in Belfast acts as an umbrella group, providing support for member charities in that part of the country.

The newsletter regularly goes out to all the member organisations to keep them informed of NICVA's activities, to alert them to items of news which are of importance, to promote upcoming events and so on.

The newsletter is divided into a number of sections, and is produced in a loose-leaf format, the idea being that readers can keep the particular pages that are of interest to them and pass the remainder on to someone else in the organisation.

Volunteers

The *NICVA News* team volunteered for a makeover because they felt that the newsletter was a bit dull, and that with their current layout it was also getting very large, which meant extra time and expense in duplicating and distributing it.

They wanted to keep the loose-leaf format and wanted it to remain in just one colour, but they felt that there was more that could be done.

Currently the whole newsletter is put together in Microsoft *Word*, because that's the software they have and it's what they know how to use. They were keen to stick to it. Could we help?

We gave the assignment to experienced designer Jenny Cook, art editor of *Needlecraft* magazine, and we asked her to see what she could come up with.

On the opposite page, you can see the problem. This is the original *NICVA News* design which, while functional, isn't terribly appealing.

Jenny has identified what she reckons is wrong with it, and overleaf you can see what she did to make it better.

Help us, please!
Our first makeover victim, NICVA, is an umbrella organisation for charities in Northern Ireland. Their DTP operator produces the newsletter on a PC using Microsoft *Word*, and it is photocopied by the team's printroom operator and collated by the team.

The people responsible for *NICVA News* are (left to right): printroom operator Lynn Anderson; DTP system operator Fiona Veitch; information & research team secretary Jo-Anne Jackson; information officers Nadia Downing and Jaine Blayney; and Lucia Wilson, head of information & research. Not pictured is receptionist Eileen Dornan.

before...

Welcome page

Generally, the page is plain and unfriendly. The design makes no attempt to mirror the welcoming tone of the words, and the only 'graphic' element is the heading.

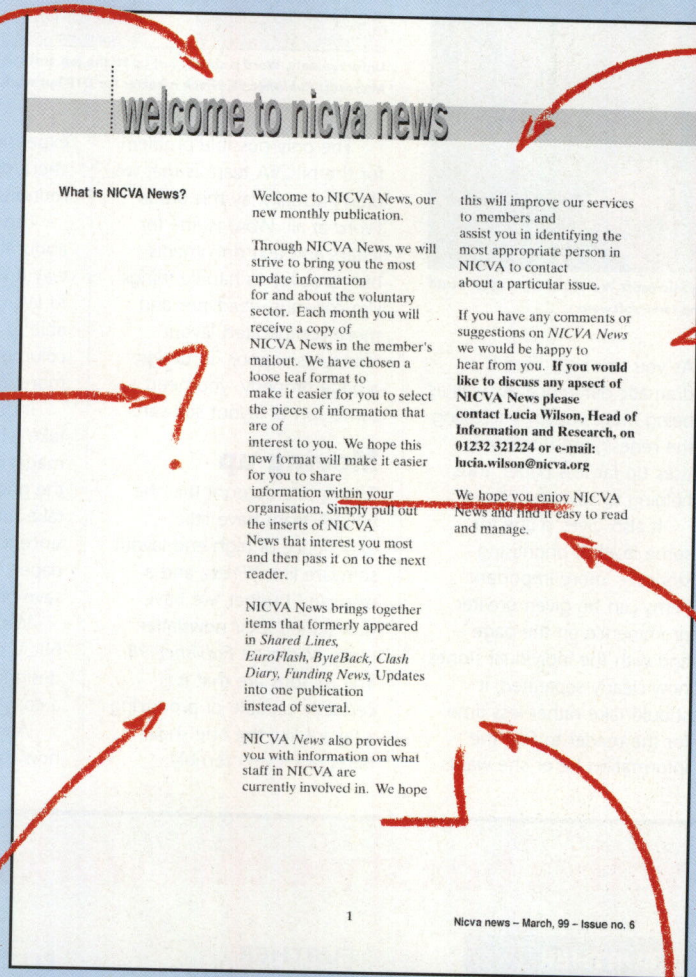
HEADLINE

This gimmicky headline uses lots of different effects (graduated tint, compressed font, drop shadow) that look unsophisticated and detract from the legibility of the words.

NO PICTURES OR GRAPHICS

This introductory page, which establishes the 'identity' of the newsletter, really ought to have a NICVA logo (below) at the very least. Even better would be a picture of someone to give a human face – literally – to the organisation.

nicva
promoting the voluntary sector



welcome to nicva news

What is NICVA News?

Welcome to NICVA News, our new monthly publication.

Through NICVA News, we will strive to bring you the most update information for and about the voluntary sector. Each month you will receive a copy of NICVA News in the member's mailout. We have chosen a loose leaf format to make it easier for you to select the pieces of information that are of interest to you. We hope this new format will make it easier for you to share information within your organisation. Simply pull out the inserts of NICVA News that interest you most and then pass it on to the next reader.

NICVA News brings together items that formerly appeared in *Shared Lines, EuroFlash, ByteBack, Clash Diary, Funding News,* Updates into one publication instead of several.

NICVA *News* also provides you with information on what staff in NICVA are currently involved in. We hope this will improve our services to members and assist you in identifying the most appropriate person in NICVA to contact about a particular issue.

If you have any comments or suggestions on *NICVA News* we would be happy to hear from you. **If you would like to discuss any apsect of NICVA News please contact Lucia Wilson, Head of Information and Research, on 01232 321224 or e-mail: lucia.wilson@nicva.org**

We hope you enjoy NICVA News and find it easy to read and manage.

1

Nicva news – March, 99 – Issue no. 6

JUST ONE STORY

There are no 'levels' of information. Also, the single story is presented using just a single text style right the way through the newsletter.

CONTACT DETAILS

Contact details aren't picked out clearly. It would be far better if they could be separated out so that they were easy to find (or, better still, difficult to miss).

ALIGNMENT

The baselines of the text (that is, a line drawn along the bottom of any letters that don't have descenders) are not aligned from one column to the next. Even though the reader might not consciously notice this, it makes the page seem a bit shabby.

EMPTY COLUMN

The first column is wasted space, because only headings are placed in it. This not only looks a bit odd, but also contributes to making the whole document longer than it needs to be.

BASIC GRID

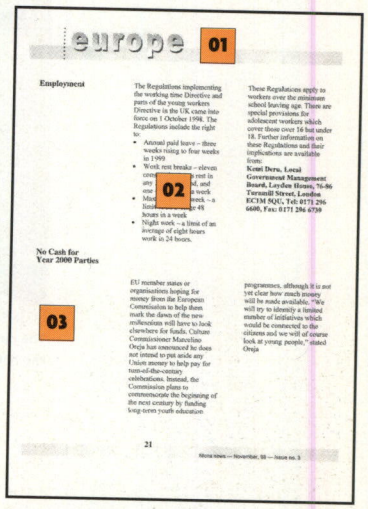
The underlying structure of this layout is three columns of text. A three-column grid like this is not very interesting, and it does not allow a great deal of flexibility when presenting large amounts of text.

RAGGED BOTTOM

Again, there is wasted space at the bottom of the columns. Newsletters look right if they are organised like newspapers, so that the text fills the page.

Europe & Clash Diary pages

The European news page is no different from the Welcome page. It's very, very plain. In the Diary, there is no difference between what the course is, where it is and who to contact.



europe 01

Employment

The Regulations implementing the working time Directive and parts of the young workers Directive in the UK came into force on 1 October 1998. The Regulations include the right to:

- Annual paid leave – three weeks rising to four weeks in 1999
- Work rest breaks – eleven [illegible] rest in any [illegible], and one [illegible] a week
- Maximum [illegible] week – a limit of 48 hours in a week
- Night work – a limit of an average of eight hours work in 24 hours.

These Regulations apply to workers over the minimum school leaving age. There are special provisions for adolescent workers which cover those over 16 but under 18. Further information on these Regulations and their implications are available from:

Kent Dera, Local Government Management Board, Layden House, 76-86 Turnmill Street, London EC1M 5QU, Tel: 0171 296 6600, Fax: 0171 296 6750

02

No Cash for Year 2000 Parties

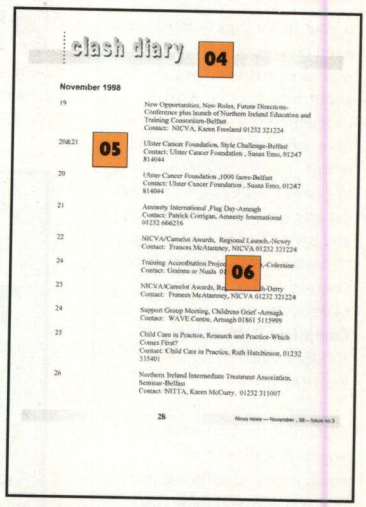
03

EU member states or organisations hoping for money from the European Commission to help them mark the dawn of the new millennium will have to look elsewhere for funds. Culture Commissioner Marcelino Oreja has announced he does not intend to put aside any Union money to help pay for turn-of-the-century celebrations. Instead, the Commission plans to commemorate the beginning of the next century by funding long-term youth education programmes, although it is not yet clear how much money will be made available. "We will try to identify a limited number of initiatives which would be connected to the citizens and we will of course look at young people," stated Oreja

21

Nicva news — November, 98 — Issue no. 3

[01] All pages have exactly the same style of headline, with no variation to separate one section of the newsletter from another. [02] The bulleted text is in the same style as the rest of the text. Why not make it stand out? [03] When a page has more than one article, the headline is not aligned with the body text, which is awkward to read.



clash diary 04

November 1998

19

New Opportunities, New Roles, Future Directions- Conference plus launch of Northern Ireland Education and Training Consortium-Belfast
Contact: NICVA, Karen Freeland 01232 321224

20&21

05

Ulster Cancer Foundation, Style Challenge-Belfast
Contact: Ulster Cancer Foundation , Susan Enso, 01247 814044

20

Ulster Cancer Foundation ,1000 faces-Belfast
Contact: Ulster Cancer Foundation , Susan Enso, 01247 814044

21

Amnesty International ,Flag Day -Armagh
Contact: Patrick Corrigan, Amnesty International 01232 666216

22

NICVA/Camelot Awards, Regional Launch,-Newry
Contact: Frances McAtamney, NICVA 01232 321224

24

Training Accreditation Project [illegible]-Coleraine
Contact: Grainne or Nuala 01[illegible]

23

NICVA/Camelot Awards, Re[illegible]-Derry
Contact: Frances McAtamney, NICVA 01232 321224

24

Support Group Meeting, Childrens Grief -Armagh
Contact: WAVE Centre, Armagh 01861 5115999

25

Child Care in Practice, Research and Practice-Which Comes First?
Contact: Child Care in Practice, Ruth Hutchinson, 01232 335401

26

Northern Ireland Intermediate Treatment Association, Seminar-Belfast
Contact: NITTA, Karen McCarty, 01232 311007

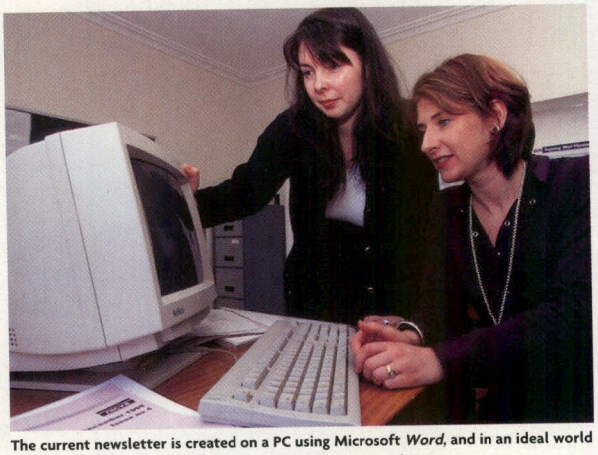
06

28

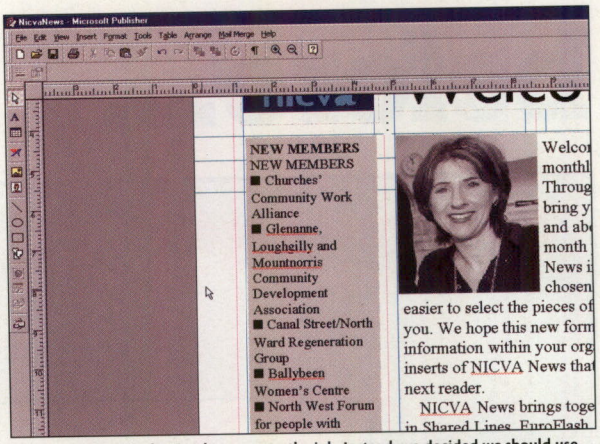
Nicva news — November, 98 — Issue no. 3

[04] That same horrible heading style – again! [05] The date is placed too far away from the event details, making it hard to tell what date goes with which course. [06] There is no differentiation between the different kinds of information given in the course details paragraph (what it is, where it is, who to contact).

makeover
redesigning a newsletter



The current newsletter is created on a PC using Microsoft *Word*, and in an ideal world the NICVA team would like to carry on using the same software.



Unfortunately, *Word* is simply not up to the job. Instead, we decided we should use Microsoft *Publisher 98*, which is better for DTP but works in a very similar way.

As you can see, there is a dramatic difference. As well as being more visually interesting, the redesigned document uses up far less paper, thus helping to save the planet.

It also gives scope for some level of prioritising stories. – more important items can be given greater prominence on the page – and with the individual stories now clearly separated, it should take rather less time for the reader to find the information he or she wants.

The only possible problem for the NICVA team is that we didn't actually lay this out in *Word* at all. *Word* is fine for letters and text documents, but its ability to handle things like columns, headlines and more complicated layout structures is poor. To design a page properly, you need some sort of layout software.

Moving up

Taking into account that the NICVA team have little experience of high-end layout software like *XPress*, and a restricted budget, we have redesigned their newsletter using Microsoft *Publisher 98*. The reasons are that it is certainly capable of producing a layout like the one shown here, but it isn't terribly expensive (for more info, check out our DTP software round-up on page 76).

The other important thing about this software is that the way it works is very similar to *Word*, though it is better able to deal with a looser column structure and it is more flexible with graphics.

It might seem as if it would take longer to design the magazine this way, but once the grids are set up it won't take much more time (and since it uses half as much paper, think of the time you'll save printing and collating).

We are going to supply NICVA with the grids we've designed and we'll buy them a copy of Microsoft *Publisher*.

And we'll let you know how they get on! cp

About the designer

Jenny Cook is art editor of *Needlecraft* magazine.

Want a free makeover?

Is your newsletter or fanzine in need of a bit of rejuvenation? It doesn't matter what it's about, how big it is, what production restrictions you have, whether it's commercial or not – we'll consider anything. We have a wide range of design experts keen to tackle any job, and it won't cost you a thing.

Simply send an example of your work to us at:
Makeovers,
Computer Publishing,
30 Monmouth Street,
Bath BA1 2BW.

Please include a letter explaining the background to your publication, the equipment and software you use, and why you think you need a makeover. We'll do our level best to help!

Coming up with a box style that works...

The 'box-out' or 'panel' is a device that's in common use in newspapers and magazines these days for separating out a piece of text (either to make it clear that it is subsidiary to the main text, or to make it stand out because the information that it contains is important). A tinted background or a keyline is used to mark out the panel.

FURTHER INFORMATION

Lucia Wilson
Head of Information and Research
T 01232 321224
➥ lucia.wilson@nicva.org

01

Jenny felt that her first attempt was a little overpowering...

FURTHER INFORMATION

Lucia Wilson
Head of Information and Research
T 01232 321224
➥ lucia.wilson@nicva.org

02

...the second version somehow just wasn't quite right...

FURTHER INFORMATION

Lucia Wilson
Head of Information and Research
T 01232 321224
➥ lucia.wilson@nicva.org

03

...but the third version has just the right weight when seen on the page.

...and after

Welcome page

We've immediately made it look more interesting by filling the page up with text from other pages and presenting the text in a variety of different styles.

COMPANY LOGO

Company logo on every page helps to increase 'brand awareness' and makes it immediately obvious that the newsletter is from NICVA.

PERSONAL TOUCHES

Addition of a face and a signature help to make the intro far more personal.

TINTS

This 20% tint separates information in the box without being too heavy. It helps break up the page.

DIFFERENT TYPEFACES

Different typefaces (in this case Times and Gill Sans) are used to help separate pieces of text on different subjects. However, you should have a limit of only two different typefaces or your design could start to look messy and confused. Make sure the text baselines are aligned – even in different styles.

DROP CAP

The big letter 'W' makes it obvious where the reader should start reading on this page.

DIFFERENT POINT SIZES

Different point sizes and leading are used on this lead article to create a start point and to make the lead piece stand out.

CONTACT BOX

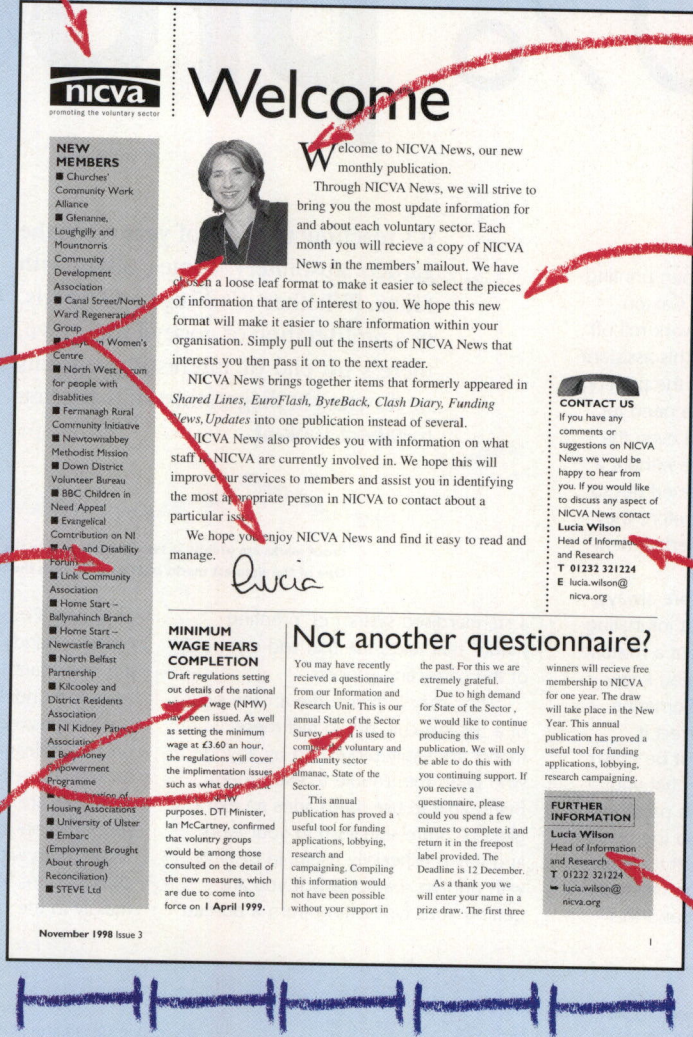
Contact box given a style and a graphic of its own and pulled out of the main text for easier access. The same device can be used elsewhere in the newsletter.

'FURTHER INFO' BOX

Again, additional information is boxed out to make it more accessible, and the same style is available to be used throughout the newsletter.

INTERESTING GRID

Five-column grid makes the layout look more interesting and increases flexibility.


nicva
promoting the voluntary sector
Welcome
NEW MEMBERS
■ Churches' Community Work Alliance
■ Glenanne, Loughgilly and Mountnorris Community Development Association
■ Canal Street/North Ward Regeneration Group
■ Lisburn Women's Centre
■ North West Forum for people with disabilities
■ Fermanagh Rural Community Initiative
■ Newtownabbey Methodist Mission
■ Down District Volunteer Bureau
■ BBC Children in Need Appeal
■ Evangelical Contribution on NI Policing and Disability Partnership
■ Link Community Association
■ Home Start – Ballymahinch Branch
■ Home Start – Newcastle Branch
■ North Belfast Partnership
■ Kilcooley and District Residents Association
■ NI Kidney Patient Association
■ Benefit Money Empowerment Programme
■ Federation of Housing Associations
■ University of Ulster
■ Embarc (Employment Brought About through Reconciliation)
■ STEVE Ltd
Welcome to NICVA News, our new monthly publication.
Through NICVA News, we will strive to bring you the most update information for and about each voluntary sector. Each month you will recieve a copy of NICVA News in the members' mailout. We have chosen a loose leaf format to make it easier to select the pieces of information that are of interest to you. We hope this new format will make it easier to share information within your organisation. Simply pull out the inserts of NICVA News that interests you then pass it on to the next reader.
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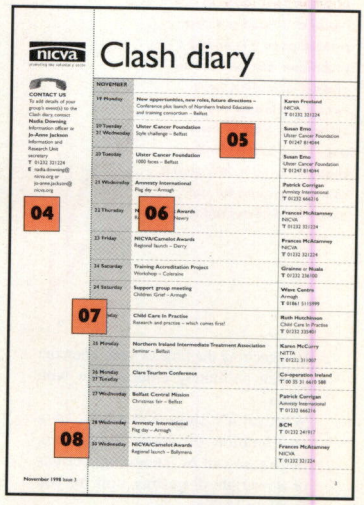
We hope you enjoy NICVA News and find it easy to read and manage.
Lucia
CONTACT US
If you have any comments or suggestions on NICVA News we would be happy to hear from you. If you would like to discuss any aspect of NICVA News contact
Lucia Wilson
Head of Information and Research
T 01232 321224
E lucia.wilson@nicva.org
MINIMUM WAGE NEARS COMPLETION
Draft regulations setting out details of the national minimum wage (NMW) have been issued. As well as setting the minimum wage at £3.60 an hour, the regulations will cover the implementation issues such as what does not count for NMW purposes. DTI Minister, Ian McCartney, confirmed that voluntry groups would be among those consulted on the detail of the new measures, which are due to come into force on 1 April 1999.
Not another questionnaire?
You may have recently recieved a questionnaire from our Information and Research Unit. This is our annual State of the Sector Survey. It is used to compile the voluntary and community sector almanac, State of the Sector.
This annual publication has proved a useful tool for funding applications, lobbying, research and campaigning. Compiling this information would not have been possible without your support in the past. For this we are extremely grateful.
Due to high demand for State of the Sector , we would like to continue producing this publication. We will only be able to do this with you continuing support. If you recieve a questionnaire, please could you spend a few minutes to complete it and return it in the freepost label provided. The Deadline is 12 December.
As a thank you we will enter your name in a prize draw. The first three winners will recieve free membership to NICVA for one year. The draw will take place in the New Year. This annual publication has proved a useful tool for funding applications, lobbying, research campaigning.
FURTHER INFORMATION
Lucia Wilson
Head of Information and Research
T 01232 321224
lucia.wilson@nicva.org
November 1998 Issue 3

Europe & Clash Diary pages

We've used the same basic structure and text styles as the Welcome page to give a consistent feel. Information is now much clearer and easier to pick up.

[01] The European Union stars added to the page-header accentuate the difference of this section. [02] Comic graphic added to lighten up a text-heavy document. [03] Lots of different articles are placed together on the same page, slotted together rather like a jigsaw. Different text styles are used to help separate the different articles.



[04] Contact box from Welcome page adds continuity. [05] Horizontal rules separate each event for clearer definition. [06] Use of regular and bold type helps differentiate different kinds of information. [07] Tinted column adds another dimension to a flat page. [08] Dotted rule is extended to separate off the Contact column.

tricks of the trade

Give your proofreading a professional edge by learning some simple tricks of the trade. **Emma Parkinson** unravels the mysteries of proofing marks.

100% proof

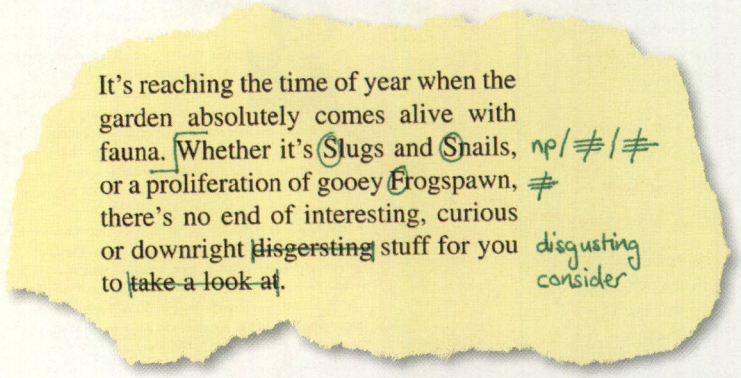
Ever since 1477, when printing innovator William Caxton watched his first work roll off the press and saw the way his assistant had spelled "Phylosopher", the printing industry has recognised the need for accurate proofreading. And even the best proofreading is no use without a way for mistakes to be pointed out to the printer and corrected before they are reproduced for the entertainment of a large audience.

Mistakes in your work are always embarrassing, but the most infuriating thing of all is when you spot a mistake in the finished article and you *know* that you pointed it out to someone, but they have failed to correct it.

Such an error might just be down to laziness, but it could be that you scribbled something on the proof and your notes were unclear, so the person making the changes just left it alone (or, worse, made the wrong change). However, there is a way round this: a standardised system of 'proofing marks' that takes the trial and error out of the correcting process.

They may look like the arcane sigils of a Satanic cult, but in fact these marks are easily picked up by anyone who takes the trouble to learn them. Being able to use them adds an extra gloss of professionalism to your work, and this is especially useful in dealing with printers, particularly if you are getting your typesetting from a bureau or printer. Proper proof marks also come in handy in any situation where it is important that your corrections are read and understood; for example, if you are passing a corrected laser proof on to a colleague to read over and further correct.

There are two principal systems of proofreading marks in use in Britain today, both with British Standard classification. BS 5261 (pt II) is used mainly in the correction of work by

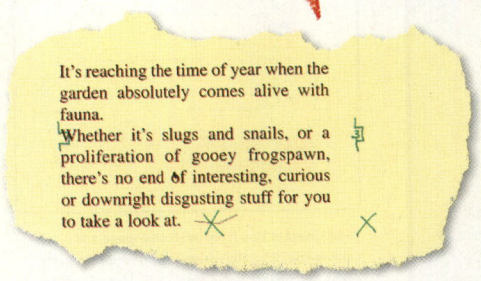

It's reaching the time of year when the garden absolutely comes alive with fauna. Whether it's Slugs and Snails, or a proliferation of gooey Frogspawn, there's no end of interesting, curious or downright ~~disgersting~~ stuff for you to ~~take a look at~~.
np/≠/≠
≠
disgusting
consider

Proof marks are usually in two parts: a mark in the text, and notes in the margin. One of the simplest marks is striking through the text that you want to change.

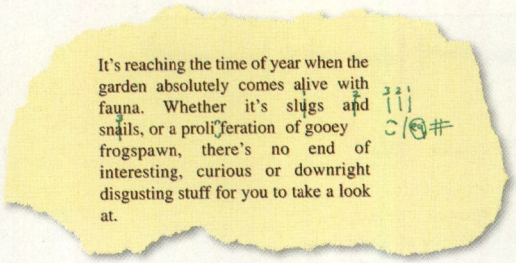
How we made this mag

Rag-outs

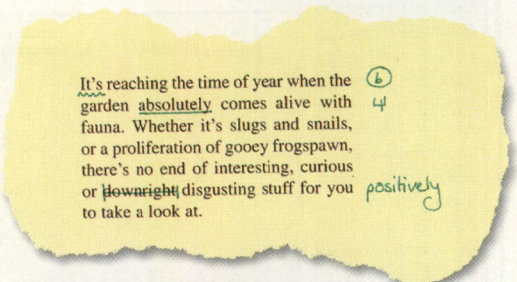
The 'rag-out' – a torn piece of paper that looks as if it has been ripped out of a printed page – is an old technique, but here we've given it a modern twist. Art editor Ian simply scanned in a bit of torn paper as a bitmap image, then coloured it. We used it as a background for our extracts of corrected text.


It's reaching the time of year when the garden absolutely comes alive with fauna.
Whether it's slugs and snails, or a proliferation of gooey frogspawn, there's no end of interesting, curious or downright disgusting stuff for you to take a look at.

Some marks, like these, are not used often. The first is a request to indent the new paragraph with a tab of 3mm, while the cross just means 'remove that nasty mark'.


It's reaching the time of year when the garden absolutely comes alive with fauna. Whether it's slugs and snails, or a proliferation of gooey frogspawn, there's no end of interesting, curious or downright disgusting stuff for you to take a look at.

A vastly useful mark is this one for changing the order of the words: in this case, to read 'snails and slugs'. We're also removing a space and justifying the rest of the line.


It's reaching the time of year when the garden absolutely comes alive with fauna. Whether it's slugs and snails, or a proliferation of gooey frogspawn, there's no end of interesting, curious or ~~Downright~~ disgusting stuff for you to take a look at.
positively

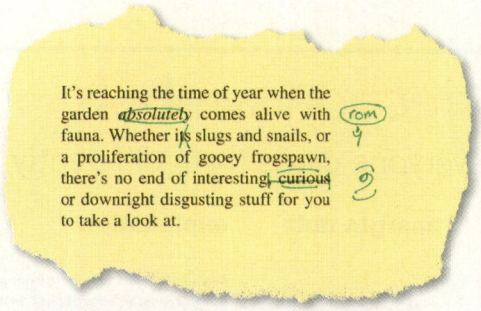
Putting text into different styles (bold, italic and so on) is a common change. Here we'll embolden the first word, and italicise the word 'absolutely' for emphasis.

On Your Marks: The most common correction symbols

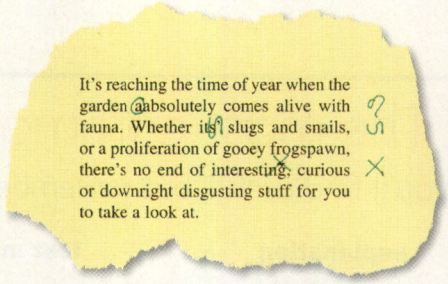
These are the proof marks you'll find useful, but remember that everyone draws them differently

text mark	margin note	explanation
text	bold or b	Embolden underlined (or encircled) text
text	cap	Capitalise underlined/encircled text.
TEXT	or l.c.	Put encircled text into lower case
text	or s.c.	Put underlined (or encircled) text into small caps (TEXT)
text		Put underlined text into small caps with initial full-size cap (TEXT)
text	or ital	Italicise underlined (or encircled) text
text	or b ital	Put underlined (or encircled) text into bold italic
text	rom	Make encircled characters Roman
text	stet or	*Stet* – leave underlined characters as they were before marked correction (that is, ignore these corrections)
text	Qy or ?	Query content of encircled material, usually by referring the question to a more knowledgeable authority
text		Delete the struck-through material
text		Delete the struck-through material and close up the gap (not used so much in body text, but useful in tables and so on)
tetext		Delete the encircled character (s)
te xt		Close up the marked space
or #	or #	Insert a single space between two characters in the text
te xt		Remove space where marked in text.
|		Even out space marked in text
text missing?	(prefaced by material to insert)	Insert new material at this point in the text (write the material to be inserted in the margin, followed by the insert mark)
text missing?	i	Insert new material: the material to be inserted is supplied on a separate page, indicated by a character in a diamond
a or text	new copy to replace marked text	Insert fresh copy to replace marked text (no margin mark required)

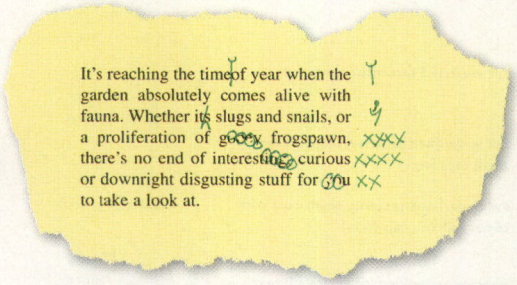
text mark	margin note	explanation
/ or (replace) (Insert)	eg superior position	Replace or insert text in superior position (for instance, an apostrophe); write the replacement text in the margin
/ or (replace) (Insert)	eg inferior position	Replace or insert text in inferior position (for instance, a comma); write the replacement text in the margin
/ or (replace) (Insert)	or	Replace or insert quote marks
/ or (replace) (Insert)	or or	Replace or insert punctuation: the new character is encircled in the margin
/ or (replace) (Insert)	; note: no circle	Replace or insert semi colon, which should not be encircled in the margin
text	as in ffi or lig	Replace struck-through characters with a ligature
text	eg ffi	Replace struck-through ligature with separate characters
text. Text	or np	Start new paragraph
end. Start		Remove paragraph break and run text on (start new sentence, not new paragraph)
or	or s	Align or indent (so the opposite of what's already there). An indentation amount will be marked in the margin
	or trs	Transpose marked letters/words
no mark	eq #	Justify the spacing along a line
		Insert en space
		Insert em space
text	wf	Encircled material is currently in the wrong font
encircle the fault		Remove mark or damage indicated (or correct damage to encircled character)
Bracket an area of text		Centre the text that appears within the square brackets
1 2 3	3 1 2	Alter the order of struck-through text so it appears in this order (also useful for altering the order of columns in a table)
1 2 3	3 1 2	Alter the order of struck-through text so it appears in this order
no mark	/	You should end each individual margin correction with a slash to separate it from any additional correction


It's reaching the time of year when the garden absolutely comes alive with fauna. Whether its slugs and snails, or a proliferation of gooey frogspawn, there's no end of interesting, curious or downright disgusting stuff for you to take a look at.

Take the word 'absolutely' out of italics, add an apostrophe, delete the word 'curious' and close up the gap it leaves.


It's reaching the time of year when the garden absolutely comes alive with fauna. Whether its slugs and snails, or a proliferation of gooey frogspawn, there's no end of interesting, curious or downright disgusting stuff for you to take a look at.

Delete the surplus letter 'a', transpose the apostrophe and the letter 's', and mark that ugly blob so that it gets removed.


It's reaching the time of year when the garden absolutely comes alive with fauna. Whether its slugs and snails, or a proliferation of gooey frogspawn, there's no end of interesting, curious or downright disgusting stuff for you to take a look at.

Insert a space between 'time' and 'of', add in an apostrophe (making sure to specify its superior position to distinguish it from a comma) and correct the damaged characters.

What colour pen should you use?

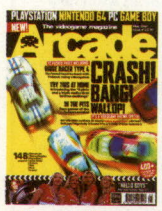
Traditionally, the colour of ink used to mark corrections on a proof has been of great significance.

Your own typographical and style errors, along with any mistakes you've made in the design or typesetting, would be corrected in blue or green ink.

Red ink was kept for corrections that were the printer's responsibility and which he'd have to pay for.

Nowadays, when sub-editors are marking up laser proofs for their own use, they commonly use red ink for all their corrections.

Whatever colour it is, use a pen that can draw an even line and doesn't smudge or blot. A fineliner or fibre tip is generally best.



About the author

Emma Parkinson is operations editor of the monthly multi-format games magazine *Arcade*.

foreign authors and in work that is to be printed overseas. BS 1219, on the other hand, is in widespread use, and you would expect its marks to be understood by most people working in the publishing industry today.

You'll find the full set of marks reproduced in publishing manuals (see the reference section of a bookshop).

Make no mistake

The BS 1219 marks have been in use for years, and have survived intact from the days of hot metal type right into the era of DTP, which certainly proves their flexibility.

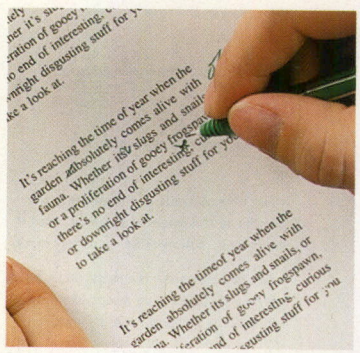
The errors you might have to deal with fall broadly into three camps: typographical errors, style errors and physical (or printer's) errors.

Typographical errors are basically spelling mistakes, though this category will also include things such as missing or extra spaces, stray capitals and misplaced hyphens. You might expect your work to reach the final stage without any such aberrations, but a glance through any newspaper shows that this is often not the case.

The second group of errors are stylistic ones. Any publication will have a consistent set of 'house rules' that dictate the style in which certain terms are expressed. This set of rules needn't be a huge tome, but it does help to know where you should be using italics or bold text. Consistency of style not only ensures that your work looks its best, but also helps make a complex piece of writing easier to understand.

The final group of errors – and the area which has changed most with the advent of desktop publishing – is the physical or printer's error. Historically, the sort of problems likely to crop up here would mostly created during the typesetting process, but you might also encounter errors in the printing process itself, such as marks on a plate or misregistration.

Electronic publishing and improved printing technology mean that these errors are less of a factor these days, but you can certainly experience problems with things like a substituted or corrupted font, a missing graphic or the dreaded PostScript error.



Traditionally, corrections to a 'galley' of type would be written in green or blue ink. These days, you are more likely to be marking up a laser print in red ink and making the changes yourself on screen.

All this may seem a long-winded explanation for a few badly drawn squiggles on a piece of paper, but you can't even begin to make sense of proof marks unless you understand the errors they represent.

Ch-ch-changes

The marks themselves fall broadly into two sections. First, the item to be corrected is indicated in the text either with an insert point or by underlining the characters to be changed. Next, a specific instruction, or material to be added, is written in the margin.

This is where DTP tends to make things a little tricky. The proof mark system is all well and good if you're working in a format like a book, where page margins are large, but many DTP documents don't leave space for corrections. It's best to print your proof out at 80% size, mark your corrections in the body copy as usual, then draw a line to the nearest margin to write any additional instructions.

Equally, DTP tends to mean that you are doing your own typesetting, so you are often marking corrections just for your own use. Consequently, most people find it perfectly adequate to use a small selection of marks.

The most useful marks are these: striking through to delete or replace; the insert point marks for insert and delete; the use of a hash symbol (#) to mean a space; and the correct method to insert, delete or change punctuation. To make text bold or italic, you'll know what you mean if you underline it and write 'bold' or 'ital' in the margin.

Oh, and 'stet' – Latin for 'let stand', meaning 'don't change' – is vital.

The main thing to remember is to make your corrections clear. Read your work slowly and thoroughly, and make sure you pick the best mark available to describe your intentions.

Don't be afraid to write additional instructions if you feel your corrections might not be clear. Just remember to preface anything that you don't intend to be printed with double slash marks and then close your instruction in a similar fashion: //like this//.

It shouldn't take you long, though, to become proficient with all the most commonly used marks. cp

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files recovered
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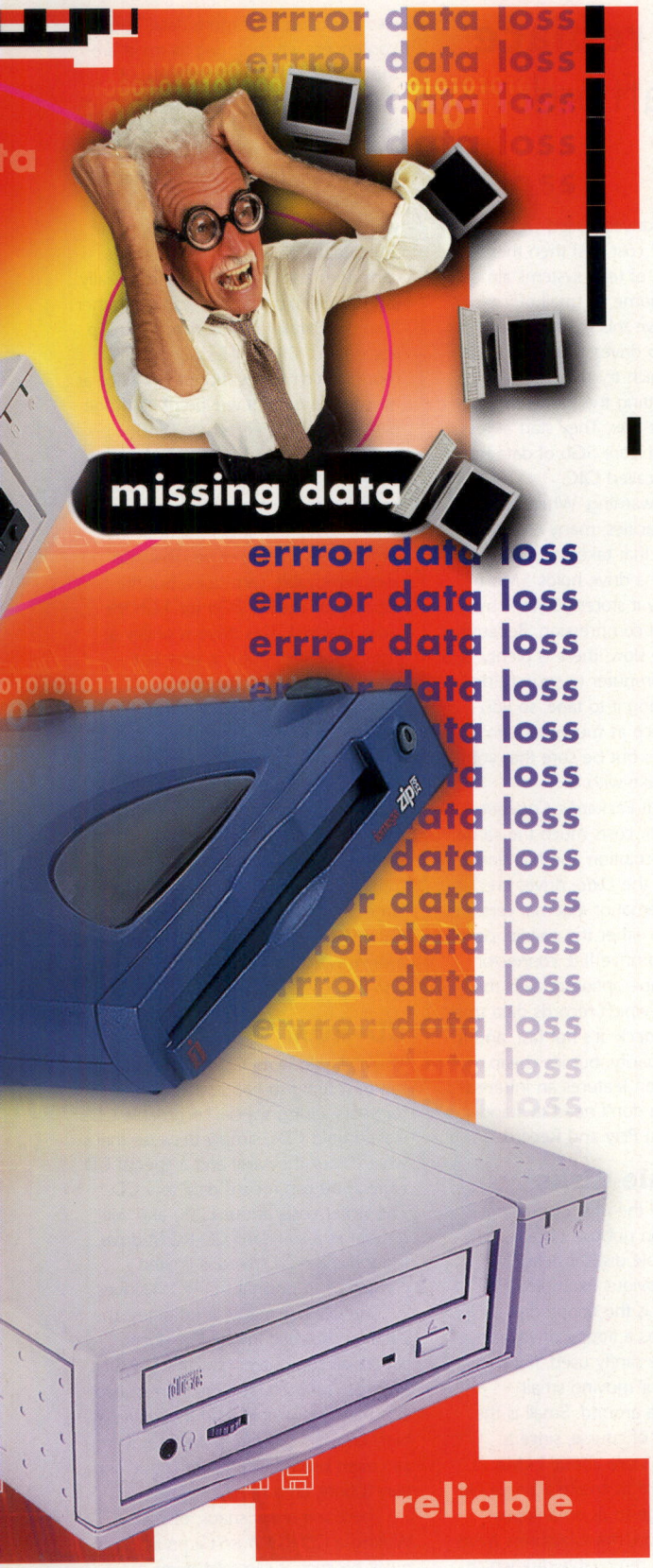


back it up!

Do you *really* want to lose all the stuff stored on your computer? **John Kennedy** tries to talk some sense into you...

Imagine if you came into work one morning and when you switched on your computer, nothing happened. The hard disk drive was completely and utterly broken, with no hope of recovery.

How serious would that be? Could you cope with the loss of your fonts? Your page layouts? Would you lose a day's work, or a month's? What about your accounts – have you lost 1998? Not to mention your address book, phone numbers, email addresses...

The UK Department of Trade and Industry estimates that only 7% of computer users regularly back up critical data. A study has shown that 70% of companies that lose their data go out of business in less than eighteen months. Scary stuff, yes?

Apart from the odd crash, modern computers are deceptively reliable. Most people just don't bother making a regular backup, simply because they consider it too difficult and too time-consuming. Many don't even know *how* to back up their data. Where do you copy it to? When?

The good news is that backing up your data has never been quicker, easier or more affordable. The bottom line is that you are mad not to do it – and do it *right now*! Though you might want to read the rest of this article first, of course...

The tape option

A tape drive of some description has long been the standard industrial means of backing up data. A tape drive is reliable, is easy to use and has a large capacity. It can often be left to do the job during lunch or overnight.

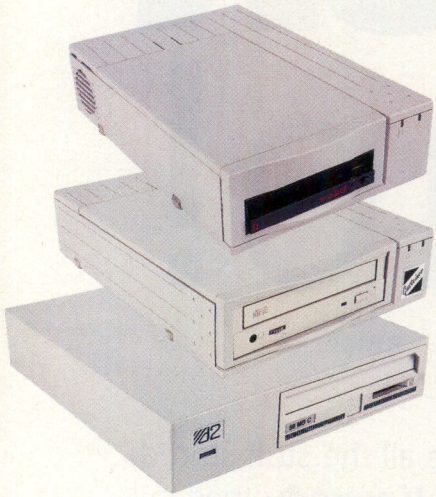
The main disadvantage of tape systems is that they are slow, which makes them an unsuitable way to store data to which you'll need frequent or instant access. All being well, you want never to have to read from the tape.

There are many different types of tape system, and prices vary widely. The most popular system is based on DAT (digital audio tape), which once promised to be the future of digital music but was instead taken over by computer hardware manufacturers.

DAT cassettes are small, but they hold a lot of data. The way in which they work (storing data helically, like a video recorder) makes them quick, too. Companies like Seagate and Hewlett Packard have many models to choose from, with prices depending on whether the drives are internal or

Jacey (Debut Art) ✆ 0171 636 1064 ✉ jc@jacey.com

> "If you can't afford to **replace** something, you can't afford not to **back it up**"



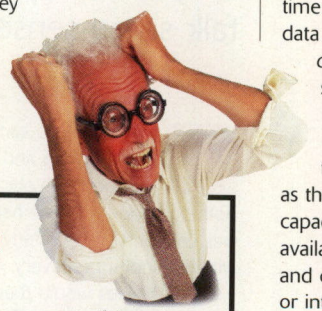
A choice of backup drives
From top to bottom: the *Jaz* drive, from the makers of *Zip*, has a large capacity (2Gb per cartridge) and is speedy; recordable CD-ROM is very cheap; and the Syquest is pretty much defunct.

external and on storage capacity. Generally, though, DAT drives are pricey since they are aimed more at commercial users than home users.

Capacities start at about the 4Gb level, which will cost about £400, and prices rise to a 12Gb drive for just under a thousand pounds. Not cheap, and you'll also need a SCSI card; but if you deal with a large amount of data, DAT is certainly worth considering.

It's worth looking out for second-hand kit coming on the market when big firms upgrade to higher capacities. If you can trust it – and there's nothing worse than unreliable backup gear – then you could get a bargain.

If you don't want to spend that kind of money (and if that's the case, we'll jump straight past the latest generation of drives, called DLT, which hold more but cost lots) then there's another breed of tape systems aimed at use in the home or small office.



Iomega have this market sewn up with their *Ditto* drives. These are small tape drives which try to make backup exciting by putting the hardware in a funky designer box. They start at less than £200 and store 5Gb of data using a tape format called QIC.

A word of warning. When stating tape drive capacities, many companies quote a figure that takes compression into account. If a drive holds 5Mb of data, they'll say it stores 10Mb – but that's only with compression. Because tape drives are slow, there is plenty of time for the computer to squash the data while writing it to tape, so you *can* get twice as much data on a single tape; but be sure that you compare like with like.

Hewlett Packard's *Colorado* tape system costs much the same as the Iomega solution and has similar capacities. Like the *Ditto*, drives are available in internal or external versions and connect to either the parallel port or internal hard drive IDE connector.

Cheapest tape option of all is the *Backer* system, which records data to a standard VCR deck. It's not fast, and it is limited in capacity, but it's cheap. The latest version features an infrared module, so you don't need to stand around pressing Play and Record.

Removable disks

If you don't like the idea of trusting your data to thin ribbons of tape, why not try removable disks instead?

The most obvious example of a removable disk is the floppy disk drive. Every PC still has a floppy drive, and though they are rarely used, floppies are still useful for moving small amounts of data around. Small is the operative word, of course, since a floppy can only store about 1.4Mb of data. It's not hard to create a single file which is too large to fit on a floppy.

For this reason, manufacturers have tried to create a removable disk which is compatible with a floppy disk but also packs on a lot more data. The two contenders which spring to mind are the *LS120*, which can store about 120Mb, and the new Sony *HiFD* drive, which stores 200Mb. The *LS120* costs about £80, the *HiFD* about £150. Both suffer from a distinct lack of speed.

Better is the Iomega *Zip* drive, which has proved extremely popular. The snazzy blue drives use 100Mb cartridges and is quite fast – especially in USB, SCSI or internal formats rather than the Parallel port version. The *Zip* costs about £100 or less, and a new model which stores more than twice as much data on a new type of cartridge has just been unveiled for £150.

Even a capacity of 100Mb to 200Mb is limiting, though, when a typical hard drive can store as much as 4Gb of data. For larger capacities, Iomega has the *Jaz* drive. This also uses removable cartridges, but the capacity of each is 2Gb (or 1Gb for older models). This drive is pricey at just over £300, but it is very fast – close to hard drive speeds.

One big, big disadvantage of these removable drives is the cost of the special disk cartridges they use. It works out very expensive if you back up a lot of data and then just leave the cartridges lying around in case of disaster. If you are using *Jaz* drives to move data around – perhaps sending large files to a bureau – then fine. Otherwise, you might want to consider a drive which can store 650Mb on a disc that costs less than £1…

CD-ROM

The ability to write CD-ROM discs is the best thing to happen to the PC for years. Using special recordable CDs (called gold CDs, simply because that's what colour they are) and a special CD writer, you can record data to a CD. The writer costs about £200 and will double as a standard CD-ROM drive, though the read speed is limited compared to normal CD-ROM drives.

The CD has many advantages: the data can be read in any PC, since almost all computers have a CD-ROM drive as standard. The discs are cheap and readily available, and they have a high enough capacity to be useful. You can even use them to store music and play it back on a hi-fi CD player.

There are a few snags, of course. Writing a CD-ROM isn't a particularly quick process: it can take thirty minutes or more to fill a disc. It also

The price of safety

Here's how much it costs to store 5Gb of data on different media. Note, this isn't compressed – it's just plain, raw data. Most backup software will double the amount of data that you can store. Amounts are approximate, and calculated from prices in advertisements for media.

Medium	Drive Cost	Media Cost	Uncompressed Capacity (Mb)	Cost to Store 5Gb
CD-ROM	£200	£0.90	650	£7.09
HP DLT drive	£2,290	£81	40960	£10.13
Iomega *Ditto Max* (Internal)	£163	£25.85	5120	£25.85
Iomega *Ditto Max* (External)	£198	£25.85	5120	£25.85
DVD-RAM 5.2Gb CD	£450	£27	5324	£25.97
HP *Colorado* (External)	£176	£23.49	4096	£29.36
DVD-RAM 2.6Gb CD	£450	£17.50	2662	£33.66
Seagate DAT drive	£763	£29.38	4096	£36.73
CD-ROM R/W	£200	£10	650	£78.77
Hard drive	n/a	£100	4096	£125.00
Iomega *Jaz* 2Gb	£434	£56	2048	£140.00
Iomega *Jaz* 1Gb	n/a	£56	1024	£280.00
Iomega *Zip* 100Mb	£80	£7.64	100	£391.17
LS120	£76.38	£10.57	120	£450.99
Floppy disk	£20	£0.50	1.40	£1,828.57
Standard PC memory	n/a	£95	64	£7,600.00
Compact flash memory	£92	£115	32	£18,400.00
Iomega *Zip 250*	£150	£15	250	£307.20

Zip, the next generation
The new *Zip 250* is an enhanced version of the drive that has become almost standard equipment. It holds 250Mb of data on each removable disk and the hardware costs about £150.

10 top tips

01 If you can't afford to replace something, you certainly can't afford not to back it up.

02 If you are backing up to disc or tape, for heaven's sake label the media carefully. Sometimes more time is wasted searching for the backup file than it would take to re-create it.

03 Get into a routine for making backups. Set aside some time every day or every week.

04 Make backing up as easy as you possibly can. Spend a little extra on making it automatic and painless, and then you won't mind doing it.

05 Only back up what you need to. There is no point backing up all your application software every time: one master backup of your PC, then smaller backups of changed data, is usually best.

06 Consider centralising. If your office has several computers networked together, keep common files (for example, pools of graphic art) or important work (a page layout for a client) on a central server computer. It's a lot simpler to back up the server.

07 Store images in a lossless format. For example, JPEG compresses images by discarding information. Using the same JPEG file and saving it several times will lead to severe degradation.

08 Keep backups off the premises. It's all very well backing data up to a CD-ROM, but what if you leave it in the drive and a thief takes the computer?

09 If you keep backups in a safe, will the medium survive in a fire? A fireproof safe might only be suitable for paper, not tapes or discs.

10 Have several different generations of backup. For example, keep three *Jaz* discs for backups: the first week, use disc 1; then disc 2; and finally disc 3. Then start again with disc 1. If you lose everything *and* the backup is somehow corrupt, you still only lose a week's work.

tends to be something you can't leave the computer to do unattended: it works best if you are there to drag and drop the files you need to the CD. Also, older computers may have problems providing a fast enough flow of data, though anything based on a Pentium should be fine.

That said, CDs are my favourite backup method. They are pretty reliable; you can't accidentally delete the information after you have recorded it; and they are easy to share. If you need to send a large file by post, a CD is usually the most sensible way. You would soon get miffed if the print shop stopped returning your *Jaz* carts, but a 90p CD is something you can afford to kiss goodbye to.

And if you think that the 650Mb capacity is too small, there's good news for you: DVD-RAM is almost here.

DVD is the successor to CD-ROM, primarily designed to store movies. Using multiple layers and both sides of the disc, over 17Gb of data can be crammed on a single disc. DVD-RAM is simply a version of DVD that you can write yourself. Although the capacities are a lot smaller, at 5Gb they still beat the standard CD-ROM. DVD-RAM drives are currently quite expensive at about £400 or so.

And there's more

There are still a few other perfectly good ways to back up your data.

One which is often overlooked is to use a second hard drive. Hard drive prices have fallen dramatically, and capacities are huge. It's possible to buy a special cradle which makes it easy to unplug a hard drive from a computer and carry it away. Although hard drives aren't rugged – drop it, and you've lost everything – they are the fastest way to back up data: it only takes a few minutes to copy *all* the files from one hard drive to another.

If you want the most up-to-date method of keeping a secure copy of your data, why not try the Internet? A company called NetStore will provide you with storage space on their secure computer system. Simply dial up and transfer your data. You don't need to worry about buying any tapes or discs, and even if a Russian space station crashes into your office, the data can be retrieved.

Your only expenditure is the subscription to NetStore, which starts at about £10 a month, plus the cost of telephone calls while you upload all your data. It's an ingenious solution.

Backup software

You don't need special software to make backups. The simplest way to copy a file to a backup is simply to drag it and drop it: so if you have a *Zip* drive connected to your PC, just drag the file to the *Zip* folder.

Other hardware, however, might come with its own dedicated software. In particular, a CD-ROM writer will come with software that enables you to specify which files or directories you want to write to your backup CD.

Hardware that is targeted more towards industrial use, such as a DAT drive, might require you to buy a specific software package. That said, you could well find that your computer already has suitable software installed. If you are using *Windows NT*, for example, a backup program which can work with DAT is included. Similarly, *Windows 95* and *Windows 98* both feature a backup program which will store data to floppies or to QIC-based tape systems.

Conclusion

If you still think backups are more trouble than they are worth… well, you could be right. Just as long, that is, as you have no important data stored on your PC, and you have access to all your original software, and you don't mind re-installing it all from scratch.

If you could quite happily start work tomorrow on a brand new PC and not miss anything, then backing up would be a waste of your time. But for everyone else – and, really, that means all of us – a regular backup regime is an essential part of owning, using and maintaining a PC.

The hardware required to make backups needn't be expensive, and the time required can also be minimal. But the most important thing to remember is this: just do it!

What causes disasters?

Hardware failure

Computers are reliable, but they aren't perfect. Hard drives and power supplies are the components most likely to fail, which is why dedicated servers have multiple PSUs and use RAID systems.

RAID stands for Redundant Array of Inexpensive Discs. Data is spread over lots of hard drives, so if one drive totally packs in, the data is still safe.

A UPS – Uninterruptable Power Supply – is also a great idea. In the advent of a power cut (or someone tripping over a lead) the computer will stay running long enough to shut down neatly and avoid corrupting any data.

Software failure

Anyone who has never seen a program crash or a computer hang up has not been using one for very long. Software is pretty complicated, so the slightest error can cause the program to fail. More often than not this failure will be harmless, and a reboot is all that's needed to get things working again, but on very rare occasions a crash can be severe enough to actually corrupt data.

Virus

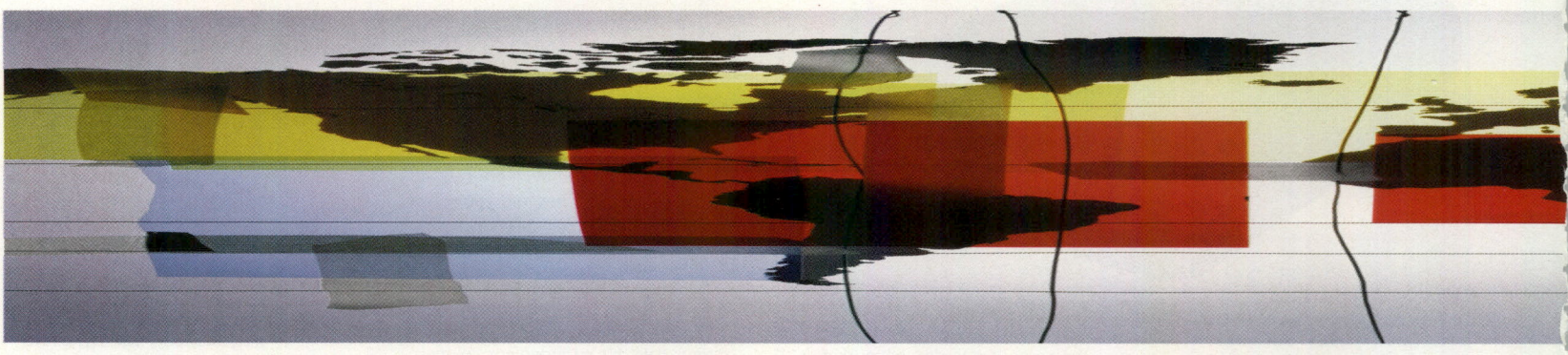
Sadly this is a very common danger – especially in these days of the Internet, when it's possible to download a virus program and not even know it. A virus program might systematically destroy data and cause untold damage. Worse, even if you do make backups, you may be unwittingly backing up the virus and restoring it later on. Use good virus protection software and take no risks.

Theft

Though the theft of computers for their memory isn't as common as it once was thanks to falling prices, a PC is still a tempting target for thieves. They won't care what data is on the computer, and will just sell it on. This is especially true for laptops, so make a particular point of backing up portables regularly. A password protection system might also be a good idea – if, for example, you keep sensitive data such as credit card details on your computer.

Accidents

Probably every five minutes, someone, somewhere spills a steaming hot cup of coffee into a keyboard or over a PC's case. Laptop computers are easily dropped, and hard drives frequently fall from a great height onto a concrete floor (or maybe that's just me). Accidental damage like this doesn't just cost money for the repair of the hardware; your insurance policy isn't going to cover you for the data and software you've also lost.



unravelling the internet

Online publishing has now grown up, says **John Kennedy**, and the new medium no longer has to prove its advantages over paper publishing.

Surprisingly perhaps, the worlds of online publishing and paper publishing have never been closer than they are now.

You might imagine that they are polar opposites: the brash, lively young pretender versus the solid, respectable, traditional heavyweight. But the skills and materials that go into both are almost identical. Whether you're creating a quality magazine or putting together a top-notch website, you need design ability, good material and an eye for detail.

I first got into the exciting world of publishing just as production processes were starting to go digital. One of the first tasks I had at the first magazine I worked for was writing a computer program to allow digital pictures from an Amiga computer to be imported into the shiny new Apple Mac desktop publishing software we were just starting to use. Production was moving from laying out strips of paper on a blank page to flowing words into an on-screen grid.

Even then, I remember being disappointed that the layout people were going to great lengths to duplicate their existing layout on a computer, rather than trying to make something new and exciting.

Back then, in the late '80s and early '90s, the internet already existed, though not as we know it today. In an age before graphics, we had text-based software like *Telnet*, *FTP*, *Gopher* and *Veronica*.

Eventually the worldwide web appeared and, thanks to programs such as *Mosaic* and *Mozilla*, we could hop from site to site, visiting the Vatican Museum or watching satellite weather pictures. Yep, there wasn't a lot happening on the net in those early days.

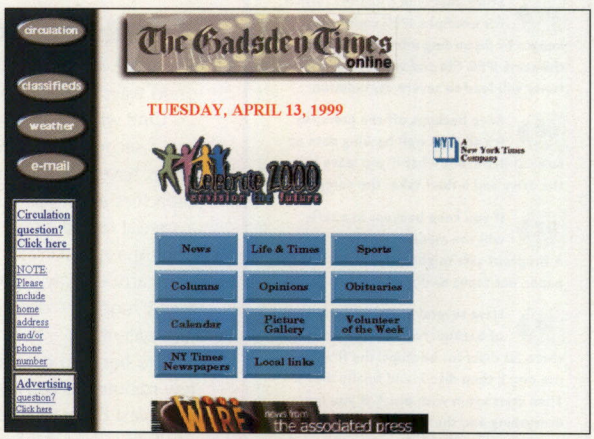
While Microsoft looked in the wrong direction – convinced that the internet was of interest only to an academic minority – the popularity of the web started to grow.

It wasn't easy getting started in 'cyberspace', as we quaintly called it. Connecting a PC to the net was a genuine rite of passage. Getting online meant spending hours with *Trumpet Winsock* and days on the phone to Tech Support at one of a handful of internet service providers. I remember how proud we were to have an email address on the front of our magazine, even after the sub-editor 'corrected' the spelling, rendering it useless.

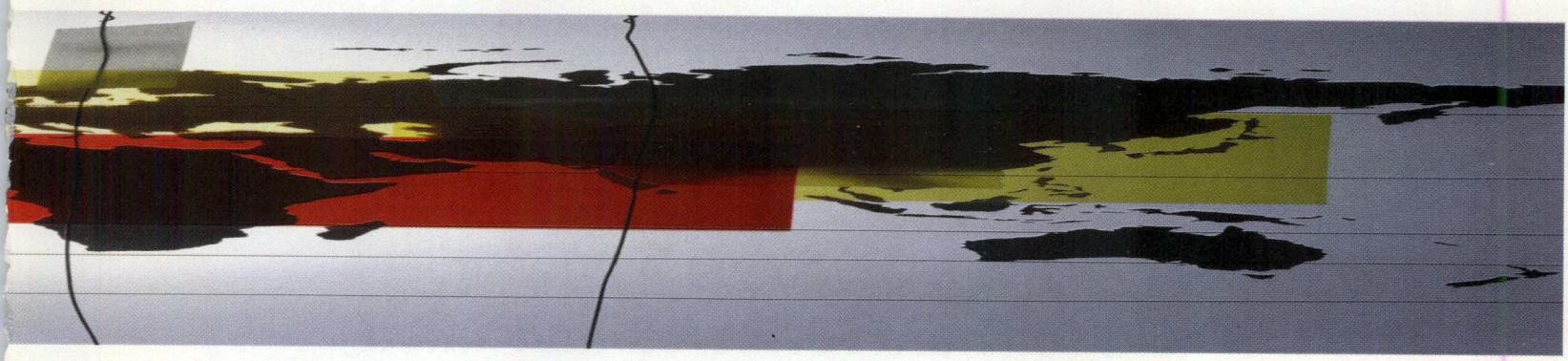
It's hard to believe now, but in those days the first web browsers could barely display basic images. There was no animation, transparency effects or image maps; no JavaScript to make cute little pop-down menus; no *Flash* or *Shockwave* plug-ins; and, worst of all, everything was displayed against a grey background with a default Times Roman typeface.

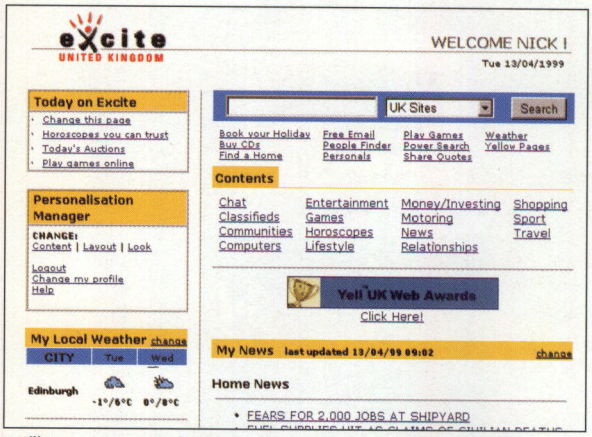
The early web designers used text editors to tap out scripts using HTML, and they looked with envy at DTP software that allowed pixel-perfect positioning of words or graphics and offered hundreds of fonts on tap.

It's ironic that the roles are now rapidly reversing. Web layout has become flexible enough to make attractive layouts possible — quite a change from the days when we lacked even something as



Just about every magazine and newspaper in the USA – including tiny local papers like this one – has a website to accompany the paper-based edition.





You'll never get a personalised copy of a newspaper from your local newsagent, but websites can be personalised really easily and effectively, as *Excite* shows here.

basic as the tag – and web pages have some unique design features.

For starters, web pages are interactive. Unlike a paper magazine, a web page can be dynamically created on the fly for each individual reader. You, John Smith, can visit a website and see a completely different page from the one Mary Jones will see. Thanks to technological wonders such as 'cookies', once you've entered your preferences, you can get a news page covered with sports items and cartoons, while Mary gets share prices and a soap opera update.

Try doing that with your dead tree edition.

Web pages have other advantages, too. They appear more often than every four weeks, and they don't take two weeks to get to the shops.

A major cost in paper publishing is distribution: getting your words into every local newsagent in the country is an expensive business. Uploading a website update takes half a hour or less and costs a few pence. *Anyone* can be a web publisher with a readership of millions.

And here's the best bit. How would you like to know exactly how many people read your publication? How would you like to know which pages they read first, and which pages they spend most time on? How would you like instant feedback from readers? Wouldn't this information help your advertising?

Of course, DTP software companies have caught on to all this internet malarkey. Adobe hasn't been backward in coming forward with the application *Acrobat*, which introduced the PDF format. PDF files allow magazine-quality pages to be saved in a file which can be embedded into a web page. A display program, supplied free to the user, can display the pages or print them out.

Acrobat is the ideal tool for distributing everything from technical manuals to mathematical theses, and with the release of *Acrobat 4* there are even more design options to play with.

I have to admit that I find it difficult to (literally, with my eyes) read PDF files. They're either displayed too small, or I can't see enough of the page at once. But the format is a valiant first effort at combining print and web together.

Adobe's next generation DTP package *InDesign*, due out this summer (see News, pages 8 and 9) promises designers a new level of flexibility, but of course it also offers even more integration with products like *Acrobat*. Software like this is going to make it easier than ever to design online and traditional pages in parallel.

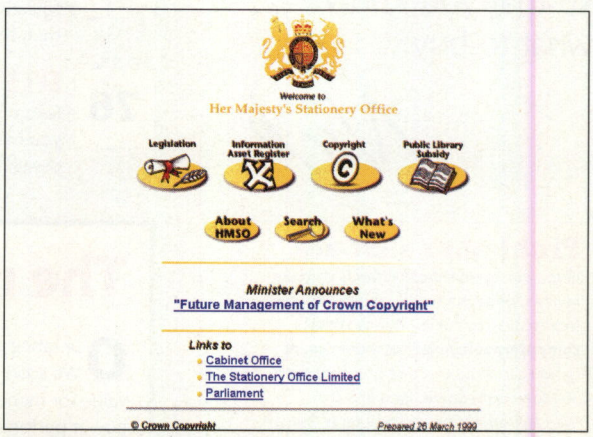
In other words, there's never been a better time to dip your toes in the world of virtual publishing. Experience in DTP is excellent training for website design, and while you might still find certain aspects of web design rather limited, the advantages more than make up for it. New web technologies such as style sheets (see our website design tutorial on pages 33 to 39) make it easier to give multiple pages the same look and feel. And with advances such as XML (the new HTML) just around the corner, things are really going to get exciting.

Putting up a web site is now free, thanks to the current craze among ISP companies for giving everything away for nothing. Nor is there any need to learn a new programming language now that tools such as Microsoft's *FrontPage* provide an excellent level of WYSIWYG. It should only take you an evening to get your first website together and uploaded to the internet.

So what, exactly, are you waiting for?

About the author

John Kennedy is a freelance writer, web consultant, systems analyst and programmer. He has a Masters degree in Information Technology and a cat called Smudge.

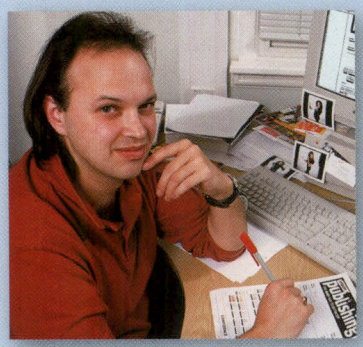


Bizarrely, pages about paper-based publications are hugely popular on the internet. Even Her Majesty's Stationery Office has an online order site.

reviews

computer publishing
THE EASY WAY TO BETTER DTP

All the latest creative hardware and software **reviewed and rated**



Glad to see that you've made it all the way to this section of the magazine! This is where our experts ruthlessly test new software and hardware and report the results so that you know what to buy...

Nick

63 **HP2100 printer**
Hewlett-Packard's new range of laser printers are offering good value for use in the home. Check out this sharp, speedy performer.

64 **Serif Design Studio**
With simple tools and lots of clip art, this budget drawing program makes pictures easy – and it can create animations for your website, too!

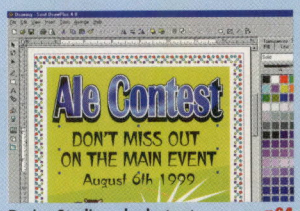
67 **Zip USB**
The 100Mb-to-a-disk removable storage medium that simply *everyone* is using is now available for iMac owners, too.

68 **Fuji MX600 Zoom**
The latest digital camera from one of the top names in photography proves to be a treat. Allow us to put you in the picture...

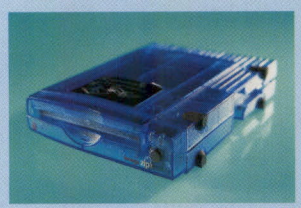
72 **Print Shop Premier**
This cheap and cheerful layout package from Broderbund could be the ideal way to produce quick and colourful stationery of all kinds.

74 **PowerPrint USB cable**
If you have a PC-style parallel printer that you want to connect to a USB port on an iMac or a new G3, then this is the way to do it...

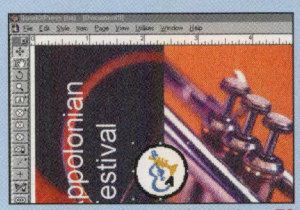
76 **DTP software round-up**
Find out which of the major layout packages will suit you best – five top packages compared in very fine detail indeed.



Design Studio – budget art p64


New styling, new interface for Zips p67

The Fuji MX600 Zoom on test p68



Which layout software is the best? p76

Problems? Just ask
If you don't understand something in our reviews, or have a technical problem, feel free to drop us a line. You can email computerpublishing@futurenet.co.uk or you can write to Computer Publishing, 30 Monmouth Street, Bath BA1 2BW. We can't promise a personal reply, but we will try to help in our DTP Doctor pages.

The ratings system

Our rating system is simple. We score each product on value for money, ease of use and how it performs. Truly exceptional products will score up to five stars, and may win a special Value award or perhaps our Excellence award, reserved for the very best!

Verdict

VALUE	★★★★★
EASE OF USE	★★★★☆
PERFORMANCE	★★★★★
OVERALL	★★★★★

You'll find our verdicts very easy to follow.

HP2100 laser printer

A new mid-price, high-resolution laser printer from Hewlett-Packard offers **David Serle** an opportunity to sharpen up his image (and his text is crisp, too).

Key Features

- Mono laser printer
- 1200x1200dpi resolution gives excellent results
- Can be upgraded to PostScript or for network support
- IrDA compliant for use with portables
- Optional extra paper tray

System Requirements

- Drivers available for *Windows 3/95/98*, DOS and Mac

Manufacturer

- Hewlett-Packard
- 0990 225587
- www.hp.com

Price

- £570 (*HP2100*)
- £810 (*HP2100TN*)

Despite the abundant success of colour inkjets, there is still a place in desktop publishing for a well-made laser printer. On the whole, lasers give better print quality, last longer, are cheaper to run and print a damn sight faster.

Hewlett-Packard have long been established in the corporate market thanks to classic printers like the *Laserjet4*. A collapse in the cost of their laser-printing technology now means that they can offer a model for people to take home.

The *HP2100* sits in the middle of HP's home-oriented range, below the all-in-one fax/scanner/printer *HP3100*, but above their no-frills laser, the *HP1100*. This mid-range model is aimed at the discerning individual who is prepared to pay a little extra for vastly improved printing.

If you're not connected to a network – and home users usually aren't – there are really only a few things you need to know about a printer. How good is the output? How cheap is the printer to run? And how fast is it?

The lines of the HP2100 are clean enough, but more importantly, the results it gives are clear and sharp.

Print quality, as you would probably expect, is excellent. The 1200x1200dpi resolution results in sharp images and really crisp text. There are few printers anywhere near as cheap as this which can offer such excellent reproduction. The higher resolution really does make a difference on greyscale images, too. Thanks to the straight-through output door at the rear, the printer can handle lots of different paper thicknesses and types; so stickers, labels, envelopes and thick card aren't going to be a problem.

Toner life is about par for the course. HP reckons a cartridge will last 5,000 pages at 5% coverage (2p a page). Of course, your mileage costs will vary depending on the type of work you print.

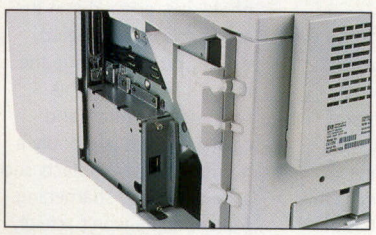
The warm-up time of the printer is incredibly minimal. If all you are printing is just basic text, you can have a page out less than 20 seconds after waking the printer up. As for print speed, an average DTP document with a few pictures on each page races through the printer, while pure text rattles out at near enough the claimed 10 pages per minute.

All in all, this is a reliable, economical performer which would be an ideal addition to any serious DTP setup.

Verdict

VALUE	★★★★★
EASE OF USE	★★★★☆
PERFORMANCE	★★★★★
OVERALL	★★★★★

"A solid performer which copes well with different paper, is economical with consumables and provides clear, crisp mono output at surprising speed."



Network connections on the TN lurk under a panel.

Connections

The standard *HP2100* laser printer includes normal printer interfaces for Mac and PC, and also has an IrDA interface on the front for easy printing from notebooks and other IrDA devices. The basic *HP2100* can be upgraded with an Ethernet port for use on networks, but this facility comes as standard on the *HP2100TN*, the model we tested.

Serif Design Studio

'Budget' art packages don't have to mean cheap-looking results. **Rod Lawton** creates a graphic for all occasions with Serif's latest release.

Great Value
computer publishing
THE EASY WAY TO BETTER DTP

FOR
PC

Key Features
- Intuitive drawing tools
- Transparency and gradient effects
- Animation tools
- Extra 3D software included
- Clip-art, wizards and templates

System Requirements
- Pentium
- *Windows 95/98/NT4.0*
- 16Mb RAM (or 32Mb for *Windows NT*)
- 20Mb disk space
- CD-ROM drive

Distributor
- Serif
- 0800 376 7070
- www.serif.com

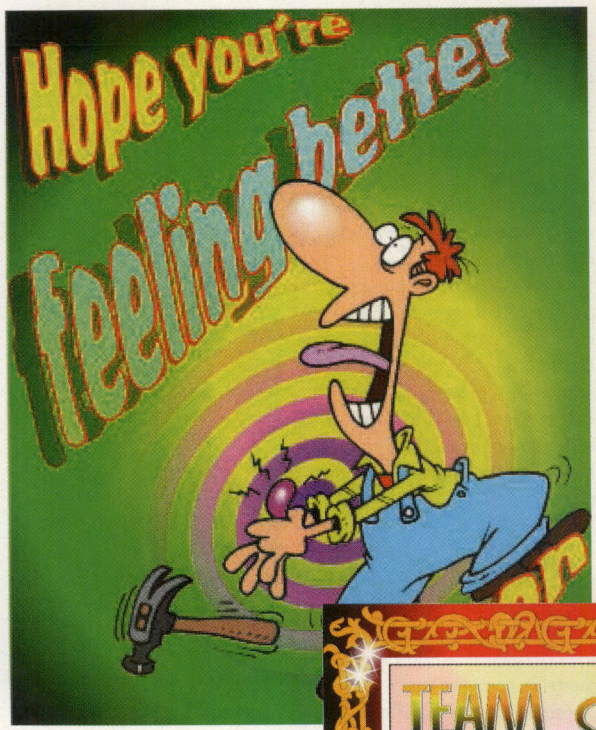
Price
- £69.95

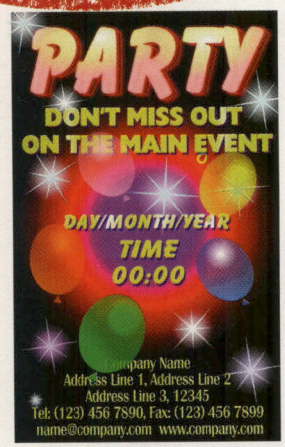
On the CD
Example artwork from this review can be found on the CD in the **FeatureFiles/Review** folder. For further details, see page 86.

Serif's *Design Studio* is based around *DrawPlus 4*, the latest version of their long-running drawing program. You could just buy *DrawPlus 4* on its own for £19.95, or you could go for the full *Design Studio* package reviewed here, which includes *DrawPlus 4*, a *DesignPack* CD, the *3DPlus* application and the nine-CD *100,000 Deluxe GraphicsPack*.

DrawPlus 4 is a surprisingly powerful drawing program for the price. It incorporates many of the features you'd find in professional graphics programs like Adobe's *Illustrator* or *Freehand* from Macromedia.

One of the most obvious of these professional features is the 'anti-aliased' display. Older programs show lines on the screen with jagged, pixellated edges. This doesn't affect the final output, but it's not so easy to work with. With anti-aliasing, though, a narrow band of pixels in intermediate colours is used to 'soften' lines and give a smoother on-screen look.





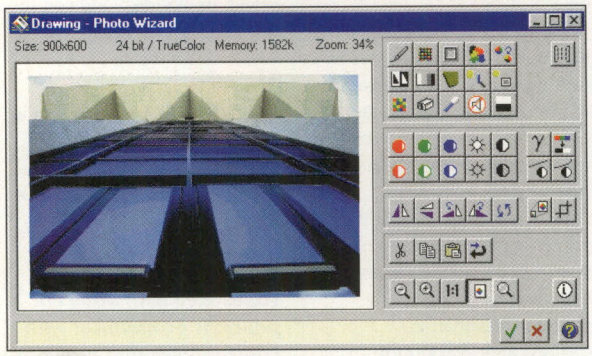
These three pictures show some of the sample artwork supplied – adapting them to your own purposes is simply a matter of changing the relevant text.

DrawPlus 4 also offers powerful 'transparency' tools. Any shape can be made partially transparent so that objects below show through. And you can choose between an even ('solid') transparency or one of several types of 'gradient' transparency, with which your shape seems to fade away into nothing – excellent for creating subtle shading and shadows.

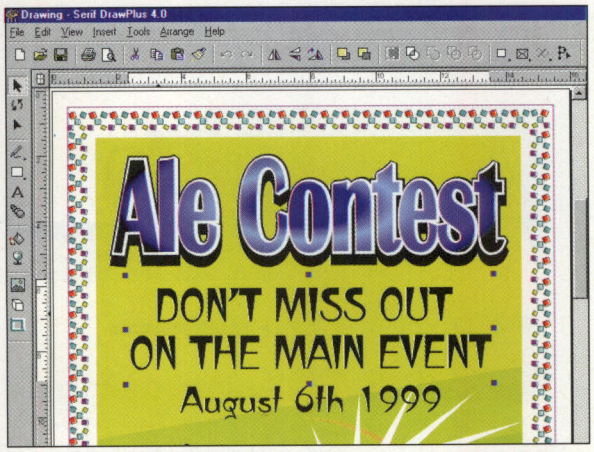
Realism

You can also set up gradient fills, where one colour blends smoothly into another. Vector-based drawings can't usually approach the realism of photographs, but gradient fills and transparency control can go some way towards bridging the gap.

Even though *DrawPlus 4* is a vector-based drawing program, it can also import bitmap images such as photographs and scanned artwork, and it is even capable of carrying out some basic image manipulation. If you double-click on an imported photo, it is opened into the program's Photo Wizard, where you can change the image's size, modify its brightness, contrast and colour balance and apply a number of useful effects such as blurring and sharpening. Many people won't actually need a separate image-editing program for bitmap images.



The built-in Photo Wizard is less sophisticated than a stand-alone image editor, but it's still useful for changing the contrast, brightness or colour balance of a bitmap image, and you can also apply basic effects to your photos or other artwork.


Drawing - Serif DrawPlus 4.0
File Edit View Insert Tools Arrange Help
Ale Contest
DON'T MISS OUT
ON THE MAIN EVENT
August 6th 1999

The creative text control in *DrawPlus* is excellent. You can change leading, character spacing and even the rotation angle of individual characters – or you could convert your text to curves and apply the program's full range of effects.

The drawing tools are well thought out and easy to use. You can draw shapes or straight lines, draw freehand, or use bezier curves.

With either of the last two options, the curves that you produce are built up from a series of 'nodes', each with a handle on either side. To alter your curve, all you have to do is move the nodes around and drag on their handles.

Smooth

A similar method of editing curves is used by virtually all drawing programs, but where *DrawPlus* is especially good is in the way it enables you to control the 'smoothness' of your curves in a simple way.

If you draw a freehand shape, it's likely to be jagged and uneven simply because the mouse isn't a very controllable tool. Set the smoothness to maximum, though, and *DrawPlus* will iron out all those unplanned and unwanted kinks.

Admittedly this is not the world's most sophisticated drawing program, but unless you're a professional artist, it's more than good enough. Clever touches include the ability to redraw just part of a line or a shape using the freehand tool – the new segment you've just drawn replaces the old one. This is a lot quicker and more intuitive than manually editing the curve's nodes.

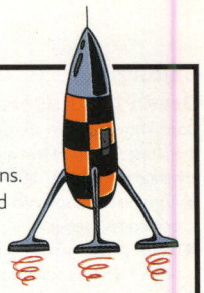
The gradient tools are very powerful, too – as good as those in programs costing ten times as much. And *DrawPlus* also uses layers; these act like transparent overlays, making it much easier to organise complicated drawings with lots of different elements.

In fact, there's not really all that much difference between *DrawPlus* and 'professional' drawing software. It's not all that good at cutting up and combining shapes, and it doesn't have the powerful 'gradient mesh' tool of Adobe *Illustrator,* but it hits back with user-friendly QuickShapes which help even the least talented amateur designer produce competent results easily and quickly.

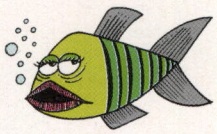
Indeed, the whole program is quick to use and very user-friendly, thanks to the Studio palette on the right of the display. This has tabs for Line, Fill and Transparency, each tab displaying a gallery of preset effects. You simply select an object on your drawing, then click on an effect to apply it.

The Font tab displays all your installed fonts and works in the same way to change the text in your drawings, while the Wizard tab gives

Clip art bonus!



On its own, *DrawPlus* is a very good program, but the extra components you get in the *Design Studio* package help to extend its range still further. For a start, the *100,000 Deluxe GraphicsPack* offers a huge quantity of pre-drawn clip-art images which you can simply drag and drop into your documents. These come on no fewer than nine CDs, so you're going to have to put up with a fair amount of disc-swapping.

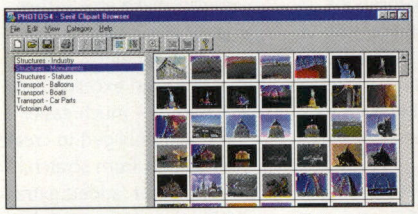


The browser supplied makes things a little easier, and the printed reference manual displays thumbnail-sized renditions of all the images. Unfortunately, this huge manual only actually covers the 60,000 or so drawings. There are also 20,000 photos and 20,000 animations on the discs.

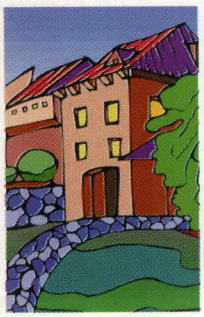
Yes, that's right, animations. *DrawPlus 4* can also be used to produce animated GIFs for your web pages. Any drawing can be converted into an animation, and you can then add as many frames as you need, cloning the original image where necessary.

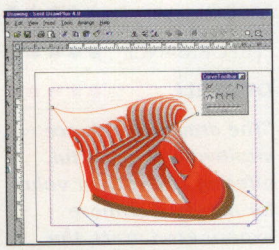
The animation tools include 'onion-skinning', whereby the image on the previous frame shows through faintly, making it easier to trace it or to judge changes.

100,000 clip-art images may sound like a lot, but it's not. They're mostly aimed at domestic use or at kids, and while there are a few stylish bits of art you could use for business, most of the images are pretty crude, crass and dated.

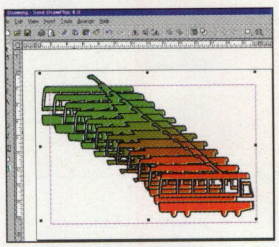


The *100,000 Deluxe GraphicsPack* comes with its own handy little clip-art browser. Don't remove or swap CDs while it's running, though, or you get the Blue Screen of Death – your PC hasn't crashed, but you need to find the right CD to put back in, or you'll be stuck there forever!

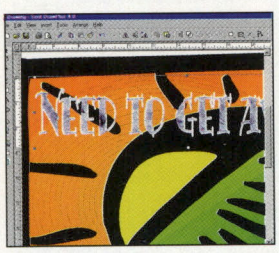




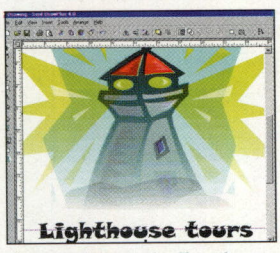
Objects can be given an 'envelope', which is like an external frame composed of ordinary bezier nodes. You can then drag and modify the nodes to distort the object.



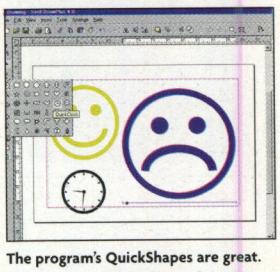
You can use the blending tools to subtly 'morph' one object into another. The more steps that you opt for, the smoother the blend will be, but the longer it takes to display and print.



Besides solid and gradient fills, you can also apply bitmap fills from a selection of textures supplied with the program, or you can even import and use bitmap images of your own.



The transparency tools offer either 'solid' transparency (which sounds like a contradiction in terms) or other gradient options which make it possible to get striking and subtle results.

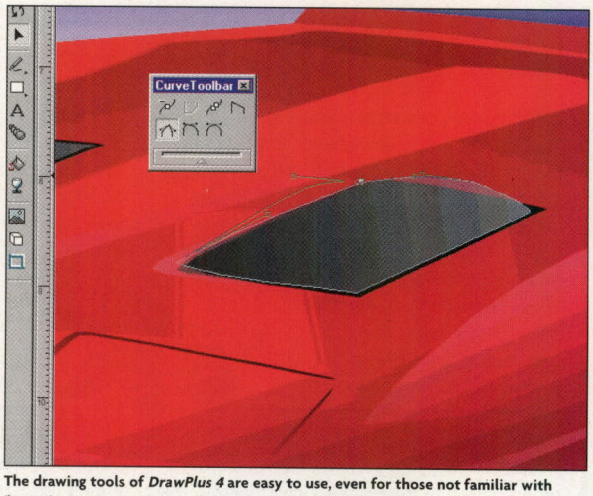


The program's QuickShapes are great. These are not static shapes, but are configurable objects. Using sliders, you can turn a happy face to a sad one or show different times on a clock.

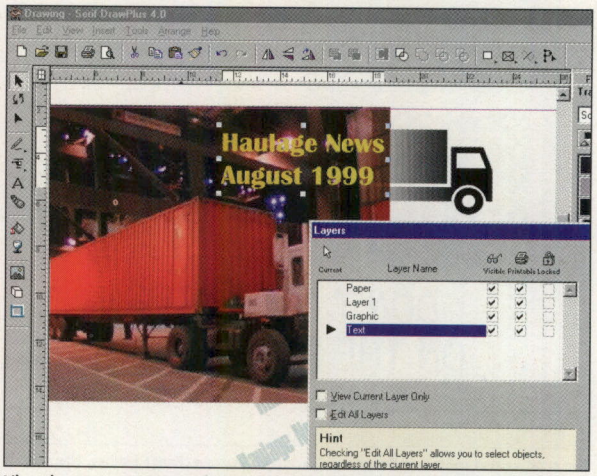
Calling all DrawPlus 3 users!

Don't know whether to upgrade to the latest version? Here are all the enhancements in version 4:

- Anti-aliased display to remove on-screen 'jaggies'
- Better performance – up to ten times faster on some functions
- Drag-and-drop formatting via the new Studio palette
- Gradient, plasma, bitmap and texture fills
- Powerful transparency tools
- 'Intelligent' colours – change all the colours in an image by modifying their 'base colour'
- Easier curve editing
- Animation mode for creating animated GIFs for the web
- Sample documents and wizards



The drawing tools of *DrawPlus 4* are easy to use, even for those not familiar with 'bezier' curves and other design jargon. You can also set the 'smoothness' to iron out those troublesome wobbly freehand lines for a more elegant finish.



Like other more expensive software, *DrawPlus 4* offers 'layers'. These work like clear overlays containing text, images and other objects, and they can be re-ordered, hidden or even 'locked' to prevent accidental changes to finished parts of the image.

How we made this mag

'Time Line'

These 'Time Line' boxes are designed to help you get a feel for how quickly you'll be up and running with a new product, and how easy or difficult it is to use.

access to all the software's step-by-step walk-throughs.

Features like these, with powerful editing of images at the click of a button, make *DrawPlus* accessible even for complete beginners.

Wizards

The *DesignPack* CD, also in the *Studio* package, contains hundreds of templates and design elements to help get you started. You choose what type of document you want to create and the program then displays a list of alternative documents, complete with mini-previews. When you've chosen one, you customise the text via a step-by-step wizard, and then the finished document is opened so that you can make any further changes manually.

Most beginners will find that this is an excellent way to get started – much easier than being obliged to create new layouts from scratch.

The other 'added extra' – *3DPlus* – enables you create and modify 3D scenes, which you can then 'render' as 2D images and incorporate into your *DrawPlus* documents.

Full-blown 3D programs are extremely complex and fairly expensive, but *3DPlus* doesn't try to compete with that kind of software. Instead, it is designed for creating 3D text effects, logos and other basic graphics. It's not something you're likely to tinker with every day, but because it's quick and easy, it's a useful add-on to have.

Exceptional

The new *DrawPlus 4* is much, much better than the previous version. It's also exceptionally good value at just £20.

But that's only for the basic program. If you want clip-art images, or you need lots of templates and wizards to help you get going, you really should go for the more expensive *Design Studio*, which is ideal for part-time designers and beginners.

Design Studio competes directly with Corel's *Print House* (with a *Print Office* edition for business users). Both offer powerful drawing and layout tools combined with wizards, templates and clip-art. *DrawPlus 4* is less cluttered and is rather more powerful as a drawing program, but *Print House* is probably better for DTP-style layouts involving lots of text.

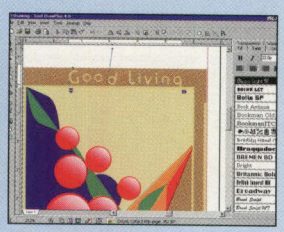
Anyone looking for an inexpensive PC drawing program right now will find the market curiously empty. Most software publishers are building drawing tools into other applications rather than providing them on their own.

Thank goodness, then, for *DrawPlus 4*. Not only is it one of the few standalone drawing programs on the market, it also offers a great combination of value, power, accessibility and ease of use. cp

Time Line - a brief diary of using *Design Studio*

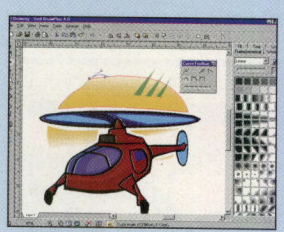
5 minutes

After five minutes, I'd got as far as opening one of the sample drawings. Not surprisingly, the time, effort and skill involved in creating these is beyond most amateur designers.



30 minutes

There aren't as many document templates as with rival programs, but the ones that are provided are pretty good. After 30 minutes I was altering them using my own ideas.



2 hours

I'm already familiar with drawing programs like this, so I was quickly up to speed with *DrawPlus*'s tools. They are really intuitive, and I was soon modifying supplied clip-art.

1 day

If you know the basics of drawing, there's really not too much to learn. After just one day I was happily creating new drawings from scratch, and altering the example files.

Verdict

VALUE	★★★★★
EASE OF USE	★★★★★
PERFORMANCE	★★★★☆
OVERALL	★★★★★

"The drawing tools are intuitive and powerful, offering spectacular value for money. For more experienced users, the standalone* DrawPlus 4 *drawing program offers better value than the* Design Studio *package."

ZIP USB

FOR
PC
iMac

The popular Zip drive catches up with the USB crowd in its sexy new incarnation. **Nick Veitch** tries to see through the hype surrounding the transparent-cased newcomer.

Key Features

- Stores your data on 100Mb *Zip* cartridges (£10 to £15 each)
- Includes backup, duplication and music-recording software
- Pretty translucent case

System Requirements

- **Mac:** USB port, *System 8.1*, CD Drive
- **PC:** 100MHz Pentium or equivalent, *Windows 98*, USB controller, CD drive

Manufacturer

Iomega
0800 973194
www.iomega-europe.com

Price

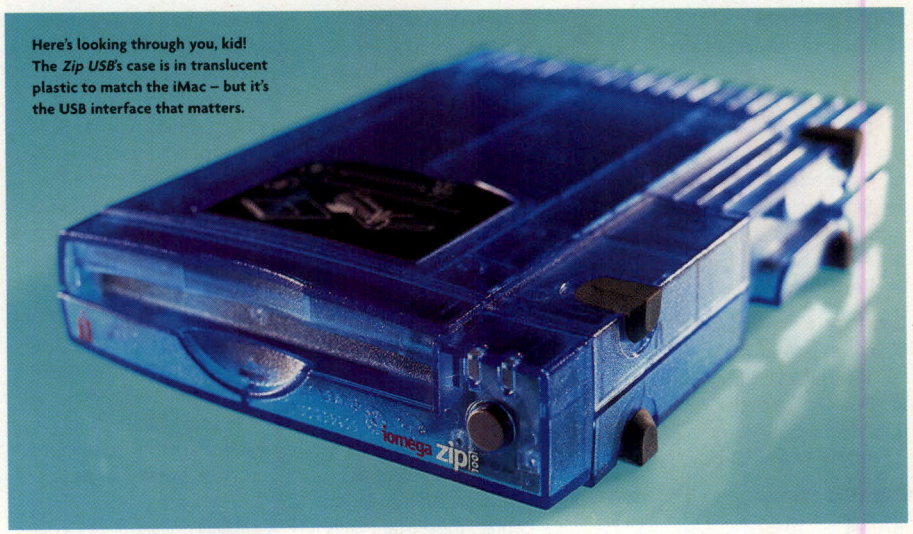
- £150

The original *Zip* drive changed the whole removable media market overnight and quickly became so popular that *Zip* drives were fitted as standard in many desktop systems.

The 100Mb removable cartridges the system uses are rugged and relatively cheap, making them ideal for sending large files – which usually means graphics – through the post. And they are still likely to work when they get there, which is a major improvement over some removable media.

Apple have been active supporters of the *Zip* drive, but the iMac doesn't even have a floppy disk drive, so it isn't surprising to find Iomega offering one of the first USB storage device for the iMac.

Nor is it a surprise to see that the new *Zip* is cunningly designed to look vaguely iMacish, cased in translucent plastic. The benefit of this is that after you've dropped it, you can now see which bits of the drive are making that ominous rattling noise.



Here's looking through you, kid! The *Zip USB*'s case is in translucent plastic to match the iMac – but it's the USB interface that matters.

The USB interface has made the rear of the case simpler: no more ID switches and pass-through ports; just a single USB socket. Although USB can pass on power from the iMac to some devices, this drive has a power supply (PSU) of its own (smaller than that of older *Zip* drives).

When it comes to speed of operation, the new device is similar to the original. Transfer rates tend to be slightly better with the USB interface, but *Zip* drives aren't all that quick in any case, so it doesn't really push the interface's bandwidth. In our real world tests, we estimated the maximum transfer rate at around 0.8 Mb/second, a tad slower than a x6 CD drive. It will still take ten minutes to copy a 90Mb collection of files to a *Zip* cartridge.

So what more do you want to know? This is still the same *Zip* that has won countless magazine awards, except that it's now in a sexy case with USB connectivity.

Its only real competitor is the *LS120*, which now also available in USB form. Just in terms of compatibility, though, the *Zip* is more universally accepted – especially in the world of DTP – so it remains the favourite choice. cp

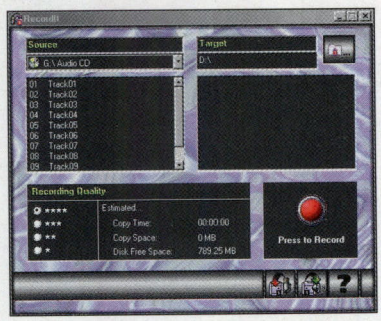
How we made this mag

'Signposting'

Always keep an eye out for ways to get a little bit more information in. Since we're running a feature on backing up this month, it seems natural to point readers to it here. This encourages people to read more of the magazine, and helps them get more out of it.

The price of storage

If you want to compare the cost of storing stuff on different types of media, turn back to **page 56**, where you'll find a feature on backing up, complete with a useful price guide.



A 'sound' little extra: the *Record It* utility will record and play back CD-quality music from a *Zip* cartridge.

Software bonus

Along with the drivers for the actual drive, the installation CD comes with other software. There is a rudimentary but useful backup program (PC only), a duplicator, a file synchroniser (Mac only), the usual tools software and a new audio utility.

Record It is a clever sound-recording utility, which enables you to sample sound direct to a *Zip* cartridge from a microphone or from an audio CD in your CD-ROM drive. Music tracks can then be played back from the *Zip*. Playback is just as good as CD, but accessing other drives garbles the sound briefly.

Verdict

VALUE	★★★☆☆
EASE OF USE	★★★★★
PERFORMANCE	★★★★☆
OVERALL	★★★★☆

"A must have for iMac owners and more than a bit useful for PC owners too. A 250Mb version would be nice, though."

Fuji MX600 Zoom

Fuji are known for their film cameras, but they also have a reputation for digital cameras. So how does their latest model perform? **Nick Veitch** puts you in the picture.

Key Features
- Uses SmartMedia cards for image storage
- 1280x1024 or 640x480 pixel resolution
- Auto and manual modes
- 3x zoom
- Software drivers for both Mac and PC
- Auto flash
- Rechargeable battery

System Requirements
- **Mac:** System 7.5.5, 16Mb RAM, CD drive
- **PC:** 486 or better, *Windows 95/98* or *NT4*, 16Mb RAM, CD drive

Manufacturer
- Fuji
- 0171 586 5900
- www.fujifilm.co.uk

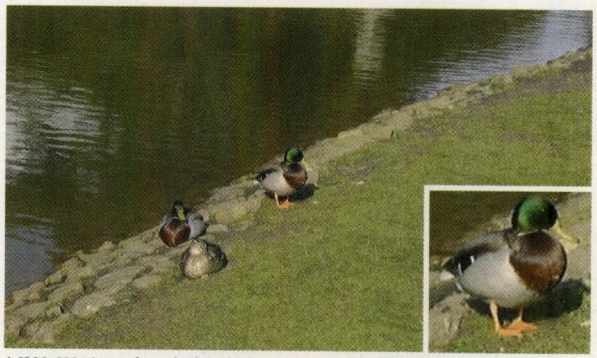
Price
- £549

The digital camera market gets more competitive each day, but cameras from traditional camera-makers like Olympus, Fuji and Kodak seem to get far more critical acclaim than models from firms with a background in computers. Fuji's MX500 camera was very well received.

Their latest, the MX600, is a 1.5 megapixel camera with a 3x optical zoom. In real terms, this means that you can take pictures with a pixel resolution up to 1280 x 1024, and it has the equivalent of roughly a 35 to 105mm lens.

Of course, these stark facts don't necessarily mean much when it comes to the quality of the images or the way the camera operates. A Lubitel and a Hasselblad are both medium format cameras, but given the choice, few photographers would opt for the former. So how does the MX600 perform?

As you might expect from a camera in this price range, it has a full-colour, menu-driven display panel (70,000 pixels) on the back, which delivers near enough real time previews when you're taking pictures and in Playback mode provides sharp (or nearly sharp) stills of pictures you have already taken.



A 1280x1024 image has a high enough resolution to be used this size in a magazine. Magnify it too much, as in the inset, and individual pixels become apparent.

Flash

The flash has all the usual settings: it can be suppressed, forced to go off, used in a Red Eye Reduction mode or just left on Auto. There is also a useful Sync mode, which combines a normal flash with a slow shutter speed in order to take pictures of figures against low-light backgrounds. This isn't easy to achieve, but it works pretty well.

There are countless other modes the camera can adjust to, and in Manual mode you can even set the white balance, which is more than most digital cameras allow.

The camera normally shoots fully automatic, but a fully manual mode allows you to adjust the exposure (that is, the CCD sensitivity) or the brightness of the flash, and you can choose between maximum depth of field (slower shutter speeds) or maximum aperture (faster shutter speeds). This degree of control is truly impressive.

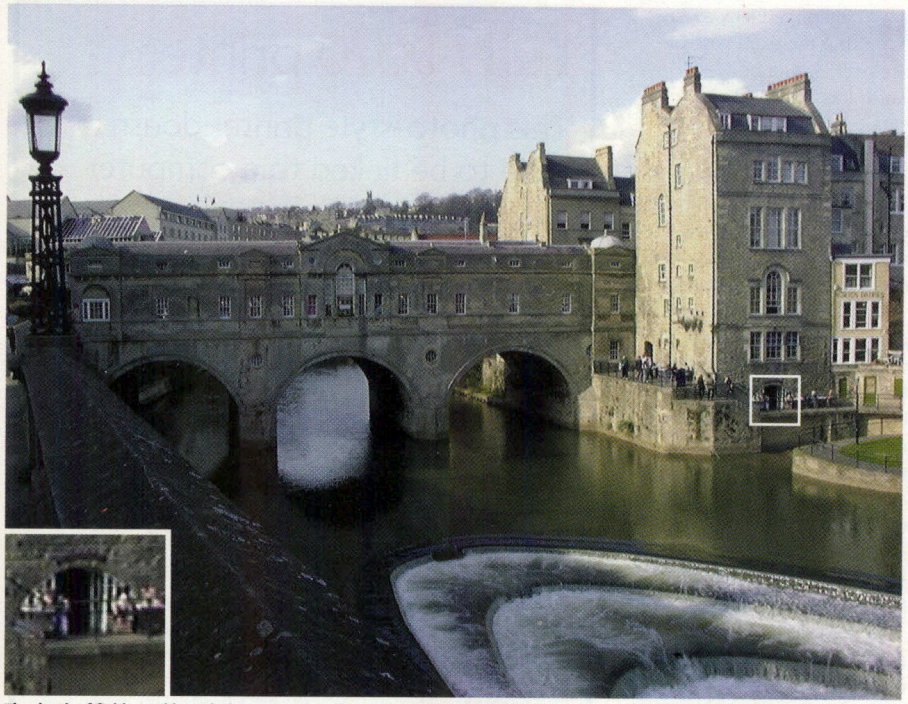
It looks like a conventional camera, but there's no film in there – just a SmartMedia card for storing high resolution digital images.

Analogue

It is easy to think of digital cameras as the latest in pure information gathering, with a nice clean digital image at the end and none of the unpleasantness of something as 'analogue' as film. Sadly, the reality is that you still rely on one vital bit of analogue equipment – the lens.

Some camera makers seem to think that since

On the CD
Sample pictures from the MX600 are included on the CD in the **Featurefiles/Reviews** folder.



The depth of field possible with this camera is truly amazing. This is a hand-held shot, so the shutter speed can't be too slow, but the wall in the foreground and the building in the distance are in perfect focus (though detail is pixellated in the blow-up inset).

digital cameras take low resolution images (compared to film), the lens doesn't matter much. But effects like fall-off (distortion at the edges of a picture caused by a poor-quality lens) are equally detrimental to a digital image, and these effects are most noticeable in zooms.

Luckily, the MX600 has a really good lens which performs well right across the range, from closely focused macro shots to long-distance zooms. It also manages a staggering depth of field (the range of sharp focus from near to distant objects). Optically, it can't be faulted.

Snags

There are a few problems with this camera, but most of them are tiny quibbles.

Perhaps the most annoying is the power switch, which is located in a rather odd place right above the viewscreen on the back. Why couldn't there simply be an Off position on the main dial? Also, the switch has a 'momentary' action which means that you're often not at all sure whether the camera has been switched on (or off) or not – at least, not without waiting.

The text on the display screen used for menus and controls is a little thin and tends to disappear when you are trying to adjust the display brightness in bright light. This could prove rather difficult for anyone with even slightly impaired vision.

This shot shows the camera's ability to reproduce colours, though the CMYK printing process of magazines means that the colours here are less vibrant than the original.

Quibbles

Another slight annoyance – and I did say that these were just minor quibbles – is that the lens is very close to the left-hand edge of the camera. While there is a lovely grip on the right-hand side, on the left there is very little for you to hold on to.

In a similar vein, the lens cap is a bit clumsy. Obviously it would be more expensive to have an

Software included...

This Fuji camera, like others in the range, is bundled with two software applications and a TWAIN driver for both the PC and the Mac.

Adobe PhotoDeluxe is an all-singing, all-dancing, easy-to-use image processor which has borrowed more than a few ideas from its big brother *Photoshop*. It even supports useful features like layers, and it has text support for adding captions to your pictures.

Unfortunately it also requires a lot of memory, and in the time-honoured tradition of graphics packages everywhere, it only tells you that you can't load a picture into memory after it has already spent several minutes trying.

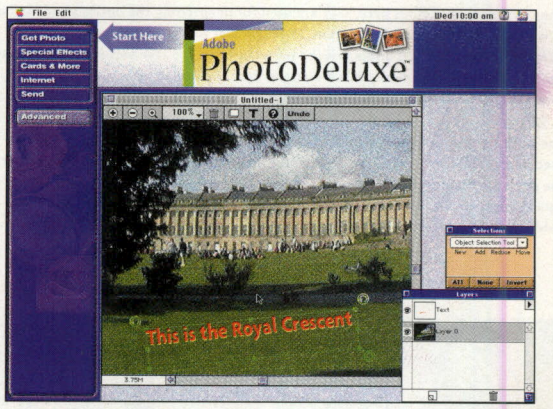
The minimum memory requirement is listed as 16Mb of RAM in your computer (Mac or PC), but in reality you'll want twice that.

The other software supplied is called *EasyPhoto*. This is much simpler and has a smaller memory overhead. It will collect thumbnails of your images into handy galleries for easy access, and it has some rudimentary editing controls.

Whichever software you are using, though, the real drag is the length of time it takes to download images from the camera. A high res fine quality image of about 650k takes around four minutes to download from the camera.

Bizarrely, if you had 24 pictures on a smart card and wanted to download them all, it would be slower than taking a conventional film down to Boots for one-hour processing (if a bit cheaper).

With images getting bigger, digital cameras need to have faster serial interfaces, or use a different standard (USB, perhaps).



Adobe's *PhotoDeluxe* has loads of great tools, but you will need huge amounts of RAM if you want to use them. A mere 16Mb won't cut it.

***EasyPhoto* is a little easier on memory, but it is limited to very basic image manipulation.**

Whichever software you use, it still takes an age to download the images from the camera.

So what's what, then?

[01] The viewfinder is fine, and can be adjusted [02] for varying eyesight ability. The collection of buttons here [03] are used for negotiating the options and menus, as well as working the zoom function. The main dial [04] selects from the many different modes. The LCD display can be turned off [05] to save batteries. The display itself [06] is pretty ordinary, but it's easy to see. The power switch [07] is in an odd location and takes some getting used to.

The flash [08] is fairly powerful and can be forced on, turned off, left on Auto or used in combination with a slow shutter for night-time shots – you can even adjust the power in Manual mode. The lens [09] is of good quality, and is roughly equivalent to a 35-100 mm zoom on a 35mm camera. The grip [10] is really easy to hold in your right hand – but sadly, there is nowhere for your left hand to go!

The macro facility on the camera is surprisingly good for extreme close-ups. This is a section of tree bark shot from about 40cm (just over a foot) away.

integrated lens cover, but the extra ease of use really would be well worth the additional cost.

Quality

The real test of the quality of a camera, however, is in how good the pictures are, and the results from this camera were nothing less than stunning.

In Manual mode, it was possible to get breathtaking depth of field, which some of the pictures reproduced on the previous page amply demonstrate. In Fine mode, the images showed no sign of compression. Every picture we took in Automatic mode seemed to come out okay, even under pretty trying lighting conditions.

If they were to be used in a magazine, the images from the camera would have to be at a minimum resolution of twice the resolution of the screen, which is usually 133lpi. This means the high res images from this camera could be used at a size of nearly 5"x4", the size of a standard print, before the pixels became apparent. The same would be true for any 1280x1024 camera.

Conclusion

Although it does have a few minor imperfections, this camera produces superb output and is quite reasonably priced. It has all the features you would expect from a modern 'fire and forget' camera – and then some.

The real test is the image quality, so judge for yourself from the pictures here.

Verdict

VALUE	★★★★☆
EASE OF USE	★★★★☆
PERFORMANCE	★★★★★
OVERALL	★★★★☆

"If you're after a full-featured camera which takes excellent pictures, you certainly won't regret purchasing this one."

Fuji NX-70 printer

This photo-style printer doesn't have to be linked to a computer

To compliment their new range of digital cameras, Fuji have recently introduced a new digital printer which functions without the assistance of a computer. You can simply take the SmartMedia card from the camera, stick it in the printer and press the Print button to print your pictures.

Decent

The printer has a resolution of 306dpi at 8-bit colour depth, and the results are pretty good.

The resolution roughly matches the pixel resolution of 1.5 megapixel cameras like the MX-600.

The printer copes well with natural colours, though yellows tend to be slightly pale. A certain amount of banding is perceptible on large areas of pale colour, too. It does an excellent job with black, however, which is usually the downfall of devices of this kind.

This unit has an external composite connector to attach a TV or monitor, which allows access to all manner of on-screen previews and printing option menus. In fact, it's pretty much essential for the operation of the printer.

Your only problem might be getting hold of a composite display. Not all TVs have composite inputs (though you could attach it via a SCART converter) while composite monitors like that old favourite the Philips CM8833 are not so common these days.

The unit is expected to have a street price of around £300 in the UK, with paper at about £12 for 20 sheets. It should be available by the time you read this.

Verdict

OVERALL ★★★☆☆

"Reasonable results, impressive handling of blacks and fair resolution. There's a comprehensive menu-driven control system, but you'll need to hook it up to a TV or external monitor".

It makes funny noises and it looks a little odd (especially with the paper cartridge sticking out the front) but it produces good results.

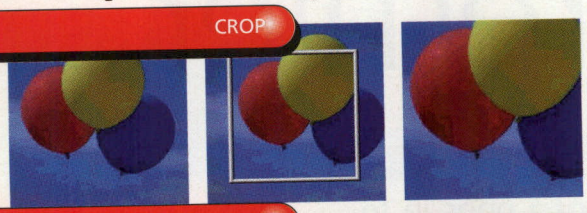
PhotoFX²

PC Home, *April 1999.*

"PhotoFX2 represents excellent value for money, especially when you consider that registering a less functional shareware package can sometimes cost two or three times as much."

PhotoFX² - The ultimate application for enhancing and modifying digitised photographs. Quick and easy to use. No experience necessary. Easily affordable at £9.99 inc V.A.T.

CROP



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- **Save and print.**
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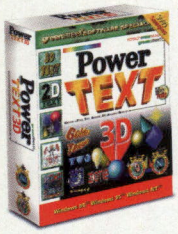

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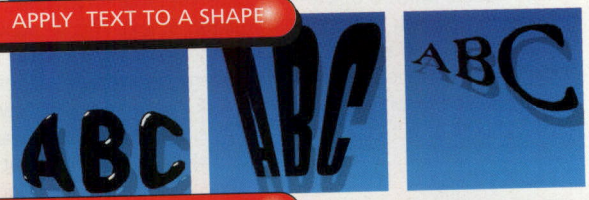
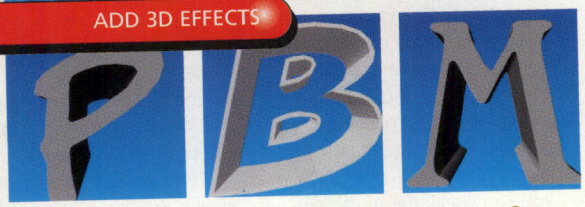


ADD 3D EFFECTS



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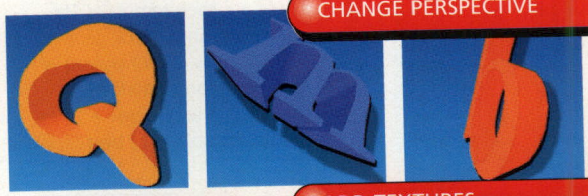
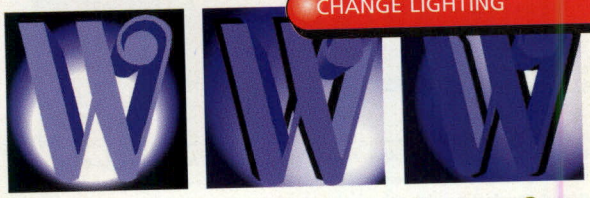
CHANGE PERSPECTIVE



ADD TEXTURES

CHANGE LIGHTING



Features Select a typeface · Alter typeface size · Justify left or right · Alter letterspacing · Apply text to a shape · Add 3D effects · Alter depth of 3D · Add textures · Change perspective · Add shadows · Add texture

Samples 2D · 3D · Logos · Authority · Banners · Business · Drink · Explode · Food · Leisure · Music · Names · Numbers · Occasion · Showbiz · Signs · Sport · Transport · Shapes · Circles · Stars · Boxes · Diamonds · Crazy · Fun · Stylish

Print Shop Premier

FOR
PC

Where do you turn if you need to produce personalised stationery in a hurry? **Graham Southorn** pops in to the *Print Shop* to see if a rush job would be possible.

Key Features

- 13 software templates for all kinds of stationery
- Avery printable labels and cards included
- 32,000 clip art images
- 1,100 photos
- 180 TrueType fonts

System requirements:

- 486-66 processor, 8Mb RAM, double-speed CD-ROM drive
- *Windows 95/98*
- 35Mb of disk space

Distributor

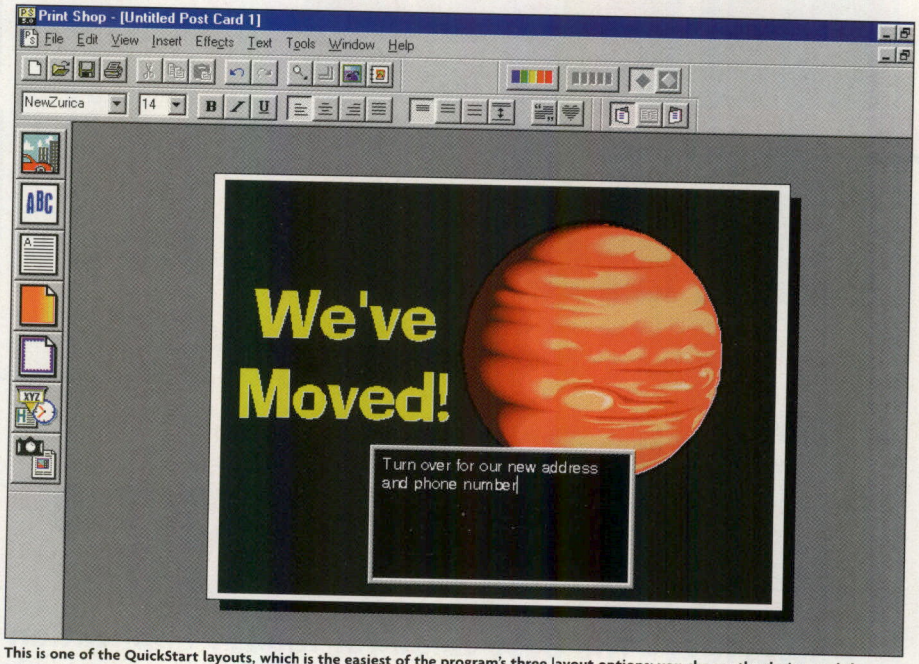
- Broderbund
- 01293 651 300
- www.broderbund.com

Price

- £39.99

Moving house is exactly the kind of occasion when your PC comes into its own. Obviously it can't help you shift furniture, but it could prove invaluable for printing out change-of-address cards. The £150 inkjet printer on your desk is quite capable of professional-looking results, and *Print Shop Premier* might be able to help deliver them.

It's the bigger brother of *Print Shop Deluxe*, containing over 28,000 extra graphics together with a handy pack of printable Avery labels and blank cards (ready-scored for easy folding).


Print Shop - [Untitled Post Card 1]
File Edit View Insert Effects Text Tools Window Help
NewZurica
14
We've Moved!
Turn over for our new address and phone number

This is one of the QuickStart layouts, which is the easiest of the program's three layout options: you choose the design, and the software displays it on the page straight away. You can then change the text and graphics.

Rush jobs

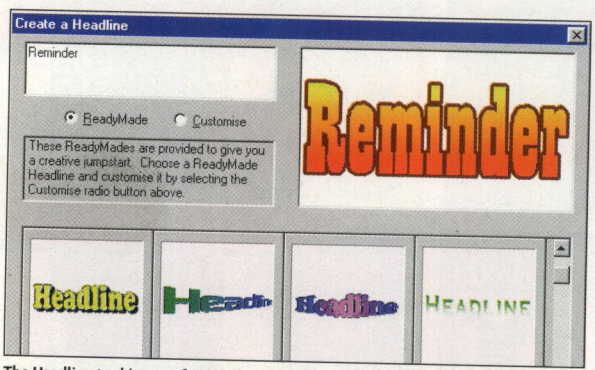
There are templates for 13 different print projects, from certificates to calendars and letterheads to business cards. There are even templates for online greetings cards, sent as JPEG images, for when you've missed the post entirely.

In fact, the package is unquestionably at its best when you need to knock out a job in a hurry, though that's not to say that the software isn't flexible.

For each template, you get a choice of three different ways to finish the project. Simplest is the QuickStart layout, which offers a choice of pre-set designs and puts your choices on to the page ready for you to tinker with, replacing graphics with something more appropriate and clicking on text to type in your own words.

More long-winded is Help Me Design, which introduces one more step to the process. You first choose a background pattern, then pick a pre-set layout for graphics and text. The software places a text box on the page and you replace the gobbledegook with your own wise words.

A much greater degree of control is provided by the third option, which is called Start From Scratch. This presents you with a blank page and leaves you to fill it with text and graphics of your own choosing.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Headline
HEADLINE

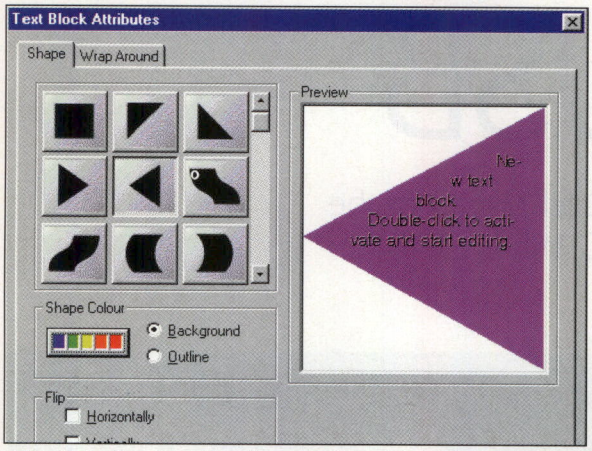
The Headline tool is one of *Print Shop Premier's* best features. All you have to do is type in your text, and you can then either select one of the pre-determined styles, or customise your text by setting the shadow depth, position and shape.

Editorial

Once the basic layout is in place, *Print Shop Premier's* editing tools come into their own. For large display text, the headline tool offers a number of set styles that you can apply straight away, or you can tweak the numerous options to get exactly the effect you want. For example, you can change the depth of shadow, the colour and the proportions of each letter.

Just as impressive is the way the program handles blocks of text. With a couple of mouse clicks you can change the shape of the text block and the way text flows. For example, you might want the block to be narrower at the top than the bottom for a *Star Wars*-style scrolling effect. There are even speech-bubble shapes to choose from, though this only shapes the text and doesn't actually draw a bubble on the screen.

Perhaps the handiest tool of all is the Tint button, with



Making blocks of text fit to eye-catching shapes is extremely simple: you only have to right-click the text block and choose from a range of pre-set shapes for the block. You can also change the text block's colour. Purple triangles aren't recommended.

which you can fade the shade of any on-screen element to as little as ten percent.

Another handy feature enables you to customise backgrounds with watermark-style repeated text; by spinning the compass control, you can orient the repeating text in any direction. Using these two features together, it's extremely simple to create a subtle effect as opposed to garish wallpaper.

However...

Good as these features are, there aren't enough of them. You don't get any drawing tools, not even ones for creating basic squares and circles, so you're completely reliant on the images in the clip art library and those you import. A paintbrush or pencil feature would have been welcome for creating cards with a more artistic look.

Although *Print Shop Premier* has been tailored for the UK market (it has a British English spell checker, and the clip art browser knows that football is played with a round ball) some parts remain as American as blueberry pie.

The quotes section is a good example. Its 2,000 proverbs for all occasions include such gems as "Change is good, but dollars are better". There are just six for birthdays, and not one is even vaguely amusing. The American influence is also clear in the QuickStart layouts, though not so much that it really matters.

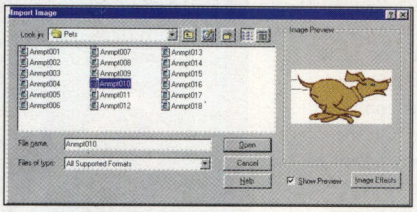
What really counts is the quality of the layouts. Some of the templates are cheap and cheerful, but there are plenty of good ones, too, and it's easy to replace the bits you don't like. This, with the amount of clip art included, means that the package is excellent value.

The clip art collection

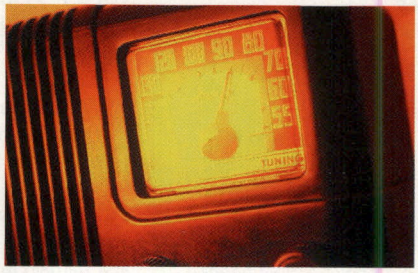
The clip art images supplied with Print Shop Premier are generally of good quality, and you get lots for your money. However, they're not all the same.

Of the program's 32,000 clip art images, 10,000 are supplied on a separate disc. These are vector images (in .wmf format) which you can enlarge without detriment to the quality of image. A handy printed brochure provides thumbnail pictures to show you what they are, but it's frustrating that the image browser in *Print Shop Premier* doesn't actually display these .wmf graphics.

However, the browser does display photos and other bitmap clip art images.



Importing clip art is straightforward, and you even see a preview of each graphic. However, it's a pity the clip art browser won't display any of the 10,000 vector images which are supplied on a separate disc.



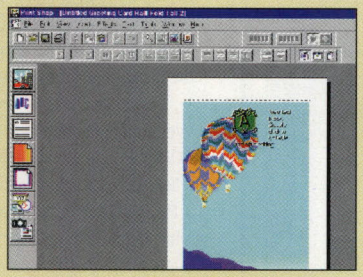
Verdict

VALUE	★★★★★
EASE OF USE	★★★★★
PERFORMANCE	★★★☆☆
OVERALL	★★★★☆

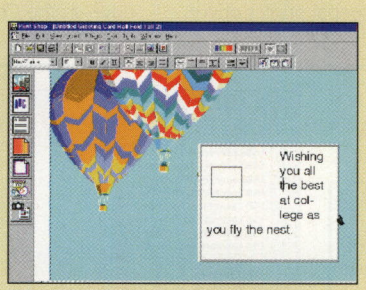
"A quick and easy way to get good results in virtually no time at all. Flexibility is offered by the plain templates and clip art, but there aren't enough drawing tools."

Creating a nice greetings card in Print Shop Premier

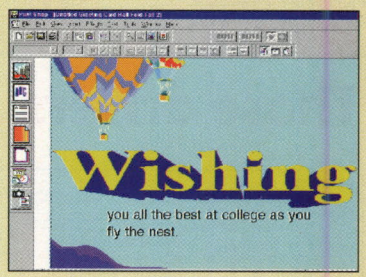
01 For this card, we'll choose the middle one of the software's three ease-of-use levels, Help Me Design, which is quick but gives us a little more control. We select a half-size card and a tasteful balloon backdrop.



02 The next step is to select a pre-set layout for the text. It quickly becomes obvious that none of the layouts is actually ideal for our requirements, because they all overlap the balloons to some extent.



03 First we move the text and graphic down the screen, by clicking and dragging, so that they're not interfering with the balloons. Then we select the sample text and type in our own message.



04 Finally, we decide to replace the 'drop capital' graphic with a funky headline, typing in the first line of our message. By turning off word wrapping, we position the remaining text directly underneath.

PowerPrint USB

This cable can connect an iMac to a parallel printer of the kind you'll normally find attached to a PC. What use is it? Please allow **Rod Lawton** to explain…

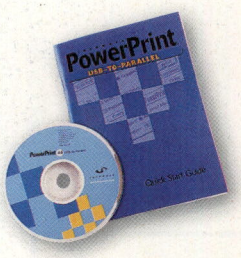
FOR
iMac

Key Features
- Lets iMacs print to PC parallel printers
- Works with 'hundreds' of current models
- Printer drivers included
- No power supply needed
- Plugs into any USB port, including your keyboard

System Requirements
- For USB-equipped iMacs and new G3s

Distributor
Computer 2000
01256 868008
www.infowave.com

Price
- £81



Vital ingredients
The system uses its own software drivers. Look up the right one for your printer in the handbook.

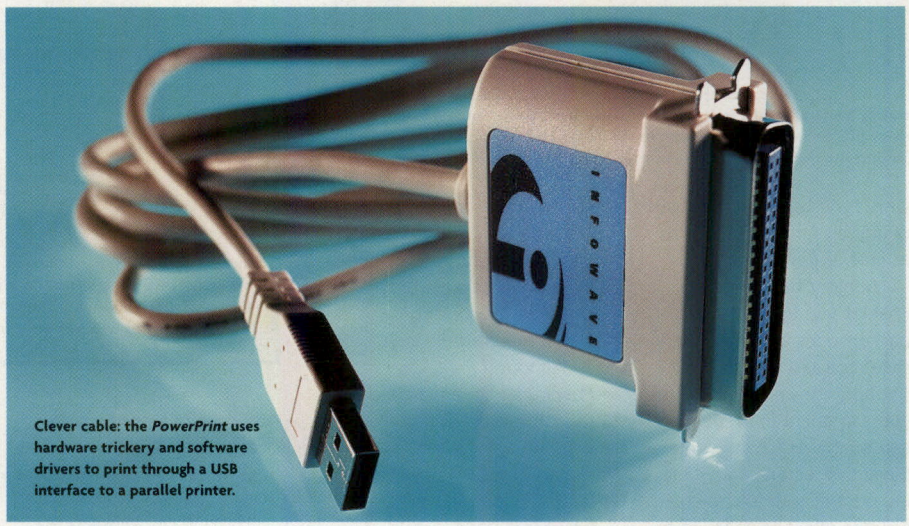
The old 'good news… bad news' gag could have been written for iMacs. On the one hand, you've got a high-powered, stylish, easy-to-use computer at a bargain price. On the other, you're totally reliant on the USB interface. This is bad news if you already have a printer which is non-USB and you weren't actually intending to buy a new one.

This USB-to-parallel cable is one solution, just as long as you have a PC printer that connects via a parallel port.

PC Printer?

But why would a Mac owner have a PC printer? Well, if you use both Macs and PCs, you may already have a printer you can hook up to either. Alternatively, you could shop around for a nice, cheap PC printer safe in the knowledge that it can be connected.

Attaching a parallel printer to a USB port is not as simple as just connecting up all the right wires. Some tricksy extra hardware has to be incorporated, and you need to install special printer driver software on your iMac, too. The *PowerPrint* system comes with a dozen drivers, with which it claims to support hundreds of different printers. You must look up your make and model of printer in the instruction manual, find out which driver you need, and then select the driver in a dialogue during installation. You then restart your machine and choose your new printer driver in the Chooser.



Clever cable: the *PowerPrint* uses hardware trickery and software drivers to print through a USB interface to a parallel printer.

Incidentally, if you've run out of USB ports, remember that the keyboard also acts as a USB 'hub', with a vacant USB port opposite where your mouse is plugged in.

Easy

Beyond this, there's little else to know. The Page Setup dialogue will look different, because you're using the cable's own driver, but it works as normal. Make sure you have background printing switched on in the Chooser, hit Print and away you go.

The results are very good. We tested *PowerPrint* on a 600dpi Texas Instruments *Microlaser* printer, which has a PC parallel port as well as a Mac LocalTalk connector. Even though the driver gave a maximum of 300dpi output, the results looked identical to those we were used to.

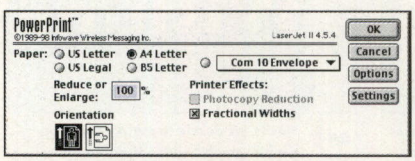
The *PowerPrint* system is the perfect solution for owners of an iMac or a new G3 who already have a PC printer or want to buy one in preference to a USB model. With a PostScript application such as Quark *XPress*, which give its best output quality on PostScript printers, you'd be better off with a new printer: the extra quality would be important for high-quality proofs or camera-ready pages. Otherwise, the *PowerPrint* USB-to-parallel cable is an excellent solution.

Verdict

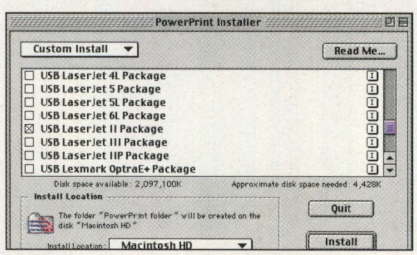
VALUE	★★★☆☆
EASE OF USE	★★★★★
PERFORMANCE	★★★★★
OVERALL	★★★★☆

"Very easy to use and a clever printing solution for iMac owners. Fairly pricey, though, so you may just want to opt for a USB printer in the end."

Those drivers...



With a custom driver installed, the printer setup screen will not look like the one you're used to, because the *PowerPrint* cable uses its own special printer drivers.

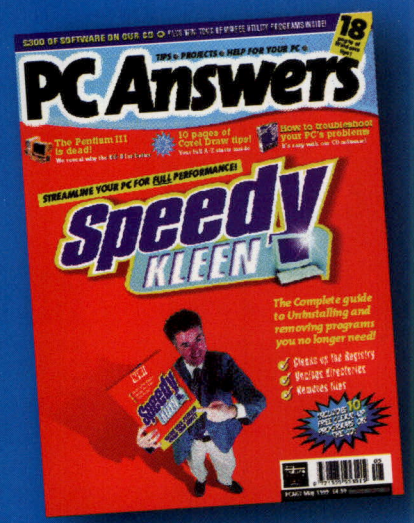


Installation and configuration is easy: find your printer in a long list in the manual, then just highlight the right driver during the installation procedure.

GET YOUR PC INTO SHAPE FOR SUMMER!

A cleaner, leaner system can improve the reliability of your PC, give you more disk space and speed up Windows too.

Find out how you can ditch the junk, only in **PCAnswers**.
On sale Wednesday, 21st April.


PC Answers
18
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10 pages of Corel Draw tips!
How to troubleshoot your PC's problems
STREAMLINE YOUR PC FOR FULL PERFORMANCE!
Speedy KLEEN
The Complete guide to Uninstalling and removing programs you no longer need!
Clean up the Registry
Declutter directories
Remove files

TIPS ✓ PROJECTS ✓ HELP FOR YOUR PC ✓

PC Answers

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Technology
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Appolonian
Music Festival
Chris Stocker

reviews round-up

layout software

In forthcoming issues, we'll be exploring the features of the most popular DTP packages to see how they compare. To kick off with, **Ed Brown** rates the five contenders.

Software explosion
There are currently five major pieces of DTP software available, and here we'll be comparing their features.

The phrase 'desktop publishing' is said to have been coined in 1984 to describe the then-revolutionary *PageMaker* software on the Apple Mac. Ever since, desktop publishing has been closely associated both with the Mac and with the printer control language PostScript, which was released at about the same time.

Essentially, there is little to distinguish DTP packages from word processors. On a brief comparison of features, the two types of program are almost identical. But what really defines a DTP package is the level of control it offers over fine detail such as colour, typography and the overall quality of presentation.

All DTP packages are functionally quite similar, but each achieves its results in a different way. It's often not how many features a package boasts that makes it good or bad, but the ease with which the features can be mastered.

Which one?

The first rule of choosing a DTP package is not to get involved in the Mac v PC dfebate or the Quark *XPress* v *PageMaker* battle. Instead, what you must do is treat DTP software as you would any other purchase and decide on the basis of the results you want to achieve and the features you need. For example, if you wish to have equations in your documents, it will be cheaper and easier to use a package that handles them.

Consider whether the documents you are producing will be long or short; in colour or B&W; conforming to an overall style, or just one-offs. Is there support for the package and the platform? What software do others doing similar work use, and why?

Caveat emptor – 'buyer beware' – is never more true than with DTP software. It's easy to be seduced by flashy demos and extravagant claims, but it is a different matter altogether when you have to sit down and produce something for yourself.

Coming up

Each month, we'll be looking in detail at one particular feature of DTP packages. We'll be explaining what that feature is used for, and then we will compare, in detail, the way that feature is implemented in a range of top DTP packages.

We think you'll be surprised by the vast differences in the capabilities of different software, and also by the way that the capabilities of a particular package are completely unrelated to either its price or its popularity.

In this first article, however, we'll start with a 'broad brush' overview of all the packages. Contestants, are you ready?

On test

Microsoft Publisher 98
A cheap, cheerful, popular home publisher with a familiar look & feel p78

Serif PagePlus 5
Also a cheap intro to DTP, but with some surprisingly professional features p78

Adobe PageMaker 6
Rival to Quark *XPress* now repositioned as a do-it-all mid-range option p79

Quark XPress 4
The industry standard for desktop publishing and graphic design p79

Corel Ventura Publisher 8.433
Older 'long document' specialist reinvented with lots of added extras p80

Microsoft **Publisher** 98 FOR PC

This is by far the most popular DTP package on the market, accounting for approximately three-quarters of all DTP software sales (based on PCDATA figures for 1997-98 worldwide sales). Microsoft *Publisher* provides a wide range of pre-formatted documents and 'wizards' to help you construct suitable layouts without needing to know anything about the technicalities of design.

The manual contains very little information on the nitty gritty of using the program, preferring to concentrate instead on showing how the design wizards can be used to create or reformat documents. The basic design skills needed for DTP are well explained, and the user is up and running quickly.

Formatting and layout tools are very like those in *Word* and the method of working is very similar, which makes it very approachable for anyone used to *Word*, *Excel* or *Access*, and in this respect it's easy to see why *Publisher* is so popular.

Many of the features you would expect are included: styles for headings, frame positioning, fine control over some aspects of typography, tables, and the obligatory HTML are all present.

But there are notable absences, too: no table of contents, index, footnotes, endnotes, equations.

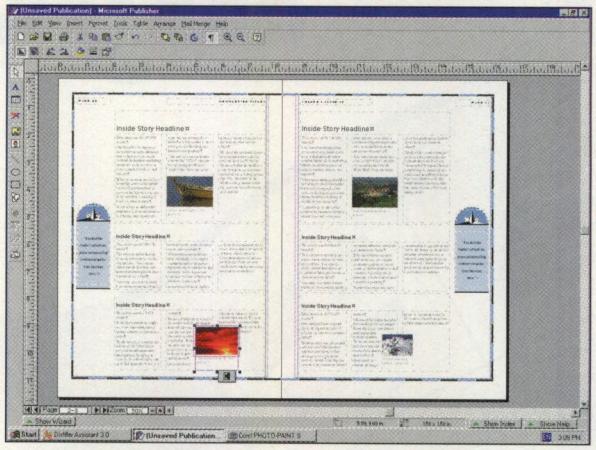
Generally, there is poor support for text and graphics import, bitmap manipulation and colour. The weak level of printing control available and the lack of PDF support limit the output options available.

This contrasts with the wizard approach to producing documents, which enables the user to quickly and easily transform a whole publication. The technicalities of DTP are well hidden from the user, though the price paid for this simplified approach is an overall lack of flexibility.

Verdict

OVERALL ★★☆☆☆

A popular, easy-to-use package but the magic of the wizards soon wears off and the limitations become quite obvious.



Documents can be viewed and edited as facing pages in Microsoft *Publisher 98*. Visual cues such as the jigsaw piece on the selected graphic are very helpful in determining the status of an object: in this case, the picture and the text for the caption are joined as a group.

0800 510510
www.eu.microsoft.com
£69.99

Serif PagePlus 5 FOR PC

Also uses 'wizards' to aid formatting of documents, but it doesn't offer the same depth or range as Microsoft *Publisher*.

Where *PagePlus* really excels is in its provision of a comprehensive online learning aid in the form of Quick Tours. These take the user step by step through the process of designing, creating and editing a document. They are available at any time for additional help. Each step is broken down into bite-sized chunks that are well-presented and clearly explained.

Although it's cheap and cheerful, *PagePlus* has a great deal of depth in a number of areas. Its printing capabilities are good, with support for colour separation, trapping, screen angles, and colour and ink correction. Advanced features like OPI are included, as well as the ability to store print schemes for use at a late date.

If those features sound like double Dutch to you, then it's probable that you don't need them.

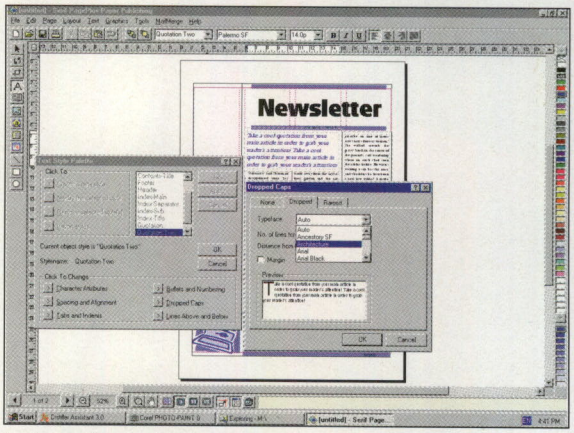
There is good support for a range of typographical features. Styles are taught by the Quick Tours as a way to make the formatting of documents easier. If you're not familiar with the idea, styles are simply a way to label pieces of text with a standard format, so that when the style is altered, every block of text in that style is modified at the same time. It's common in word processors such as *Word* and Corel *WordPerfect*, but most people don't use it.

PagePlus also provides several advanced features, including tables, indexes and table of contents. It has the ubiquitous HTML output. Strangely, given the strong printer support, there is no PDF generation.

Verdict

OVERALL ★★★☆☆

Not dependent purely on wizards for the creation of layouts, and the online documentation is very good at teaching the user how to go beyond the obvious 'out of the box' solutions.



Serif's *PagePlus 5.0* offers a lot of control over text styles. Such things as numbering, spacing, indents, bullets and drop caps can all be controlled through one dialogue box, which makes it much easier to control text styles for formatting documents.

0115 914 2000
www.serif.com
£45

PageMaker 6

FOR
PC
Mac

The first ever page layout package, based originally on a single-page pasteboard approach. Features for handling longer documents were added over the years, but this lent a piecemeal feel to the package and it was never as easy to use as you would expect.

The first thing you notice is the non-standard interface on both Mac and PC, but anyone familiar with an Adobe application such as *Photoshop* will find the floating palettes and tools immediately familiar.

As you'd expect from Adobe, support for PostScript and the *Acrobat* PDF format is excellent. *PageMaker* also supports *Photoshop* plug-ins for bitmap manipulation. However, the support for features such as imposition and colour separation is not as strong as in other professional packages.

There is good support for detailed typographic features like tracking and kerning, and you also get widow and orphan control; but some design elements, such as drop capitals, are not all that easy to achieve.

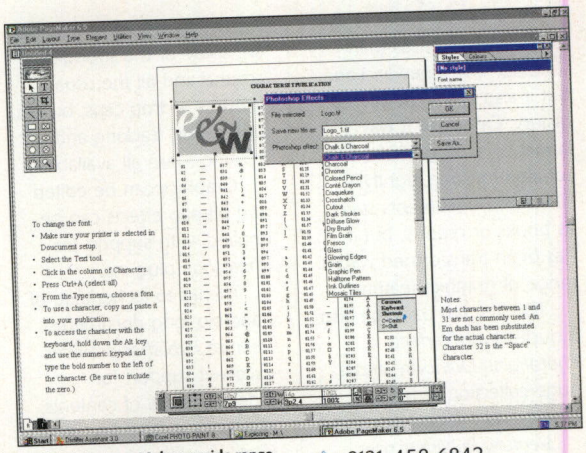
PageMaker uses styles, and the editing of these is simple and straightforward, even though a multitude of dialogues must be navigated to get the end result.

Adobe is aware of the shortcomings of *PageMaker* and has recently announced *InDesign* to compete head-to-head with Quark *XPress* (*see News, pages 8 and 9*). Consequently, *PageMaker* will be bundled with lots of added extras and will be repositioned (as *PageMaker 6.5 Plus*) to challenge Microsoft *Publisher* in the general business market.

Verdict

OVERALL ★★★☆☆

***The grandfather of DTP, getting long in the tooth. Once positioned an alternative to* XPress, PageMaker *is now touted as an upgrade alternative to the less capable Microsoft* Publisher.**



With Adobe *PageMaker*, a wide range of *Photoshop* effects are provided and others can be added. This offers a lot of flexibility in manipulating bitmaps within *PageMaker*. Tool and property bars change to show the options available for the selected object.

0131 458 6842
www.adobe.co.uk
£329 (street price)

Quark XPress 4

FOR
PC
Mac

XPress has established itself as the *de facto* standard in the publishing industry and while not really a big seller, it has become the package to beat.

A whole industry has sprung up around *XPress* to provide bolt-ons (known as Xtensions) for every possible need, with a wide variety of packages catering to niche specialist publishing markets that *XPress* doesn't satisfy directly. Third-party Xtensions are available for such things as imposition, equations, indexing and tables of contents, as well as for many different kinds of image editing and text manipulation.

The last version of *XPress* was something of a leap forward, with lots of new features. It provided a new range of graphics tools, including such things as text along a path, merging of graphics, complex fills and outlines. These graphics tools have helped strengthen its already strong position.

Quark *XPress* has an enviable reputation in the magazine and newspaper industry and whole publishing systems built around it are available. Colour handling and PostScript output are two of its great strengths, so it is surprising to find that *Acrobat* PDF is unsupported and the ever-popular HTML output is not an option, though Xtensions are now available to provide these features.

Like most DTP packages, *XPress* uses styles which enable the user to control the broad look and feel of a document. These can be modified at any time to give a new look to a document.

Typographical control is excellent, with full support for things like drop caps as well as tracking and kerning.

Verdict

OVERALL ★★★★☆

The* de facto *standard for page layout in the design and publishing industry. Many users play safe by using* XPress *rather than another package. The main drawback is that Xtensions can be an expensive way of getting features included as standard in other packages.

The ability to use alpha channels, paths and masks in graphics imported into Quark *XPress* is most helpful. The way text is run around a graphic can be controlled in an immense amount of detail, with a live preview.

01483 445566
www.quark.co.uk
£768 (street price)

Corel **Ventura** Publisher FOR PC

Offers a wider range of features than any other package, but it also has a chequered history. Originally it was launched as a specialised solution for long, tightly structured documents such as books or reports, but it has been transformed with a range of graphics features.

The *Ventura* package also includes *WordPerfect*, *PhotoPaint*, *Database* and a huge collection of fonts, clipart, and images.

Ventura Publisher uses text styles, but also extends the concept to characters, frames, rules, and pages to provide a consistent method of formatting to all elements of a publication.

The typographic features are some of the strongest around and all the usual features – drop caps, bullets, side heads, tracking and kerning – are all available.

Graphics can be edited and bitmap effects can be applied, with support for *Photoshop* plug-ins.

Thanks to its heritage of handling long documents, *Ventura Publisher* provides excellent support for indexes, tables of contents, equations and tables. It offers conditional text, variable text and the anchoring of graphics in text.

The interface is clear and uncluttered thanks to the use of dockers and multi-tabbed dialogues supported by unrivalled document navigation features.

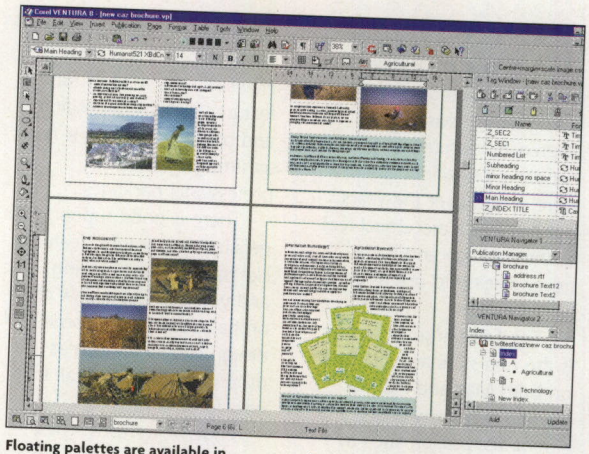
Printing support is strong, with full control over colour separation using a wide range of colour models.

There is full support for *Acrobat* PDF generation with hyperlinks, while HTML output is strong and has the additional bonus of CSS and java output options.

Verdict

OVERALL ✱✱✱✱◌

A wide range of features, together with ease of use and a value pack of fonts, clip art and extra software, mean that this new version should not be overlooked.



Floating palettes are available in *Ventura*, but it is more usual to dock then on the side of the screen. Amongst its many clever navigation features are a range of useful views, such as an overall view combined with a simultaneous index view. You can view and edit lots of pages at once.

01753 708406
www.corel.com
£289 (street price)

Vital statistics: comparing the features of DTP packages

When buying software of any kind, it's always a good ide to check that it can do what you want it to, and so we have compiled a table of the features present in all of the software covered here. However, simply because one piece of software has more documented features doesn't make it the best.

It's important to note that some features which aren't available on the basic release software compared here may be available as plug-ins or extensions.

Features	Microsoft Publisher 98	Serif PagePlus 5.0	Adobe PageMaker 6.52	Quark XPress 4.04	Corel Ventura Publisher 8.433	Adobe FrameMaker 5.5	Corel WordPerfect 8	Microsoft Word 97
Windows 95, 98, NT	✔	✔	✔	✔	✔	✔	✔	✔
Mac	✘	✘	✔	✔	✘	✔	✔	✔
Other OS	✘	✘	✘	✘	✘	Unix	Linux	✘
RAM	8Mb	8Mb	8Mb	12Mb	16Mb	16Mb	8Mb	8Mb
RAM (NT version)	12Mb	12Mb	16Mb	12Mb	16Mb	16Mb	16Mb	16Mb
Disk space	24-109Mb	25Mb	26-67Mb	12Mb	80-190Mb	–	–	–
Paragraph styles	✔	✔	✔	✔	✔	✔	✔	✔
Paragraph overrides	✘	✔	✔	✔	✔	✔	✘	✘
Character styles	✘	✘	✘	✔	✔	✔	✘	✘
Character overrides (swiped text)	✔	✔	✔	✔	✔	✔	✔	✔
Text case control	✔	✔	✔	✔	✔	✔	✔	✔
Paragraph numbering	✘	✔	✘	✘	✔	✔	✔	✔
Drop caps	✔	✔	✘	✔	✔	✘	✔	✔
Bullets	✔	✔	✔	✔	✔	✔	✔	✔
Conditional text	✘	✘	✘	✘	✔	✔	✔	✔
Side heads	✘	✔	✘	✘	✔	✔	✘	✘
Footnotes, endnotes	✘	✘	✘	✘	✔	✔	✘	✘
Thesaurus	✘	✔	✘	✘	✔	✔	✔	✔
Grammar checker	✘	✔	✘	✘	✔	✔	✔	✘

In conclusion...

Purely on a checklist of features, there is little to distinguish the packages. It is the depth of the features provided by each package that will help you decide which is the one for you.

In the coming months, we will be looking at individual design elements – such as drop capitals, to name an obvious example – and seeing how proficient each of the packages is at creating and editing the element.

Microsoft *Publisher* and *PagePlus* are aimed squarely at the lower end of the market. In other words, they're cheap. For many people, the simplicity of Microsoft *Publisher* will be very attractive; but *PagePlus* provides more functionality and greater scope.

PageMaker was, until recently, positioned against Quark *XPress*, but has now been positioned as the natural upgrade route from Microsoft *Publisher*. It sits well in this role, but should not be pigeonholed, since it still it has sufficient pedigree to compete with Quark *XPress* in many areas.

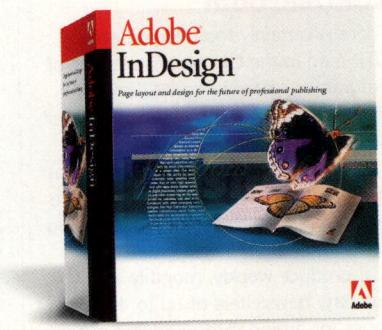
XPress is still the package of choice for high-end DTP, but it doesn't have the rich feature set of Corel *Ventura Publisher*. The joker in the pack, meanwhile, is the forthcoming *InDesign* from Adobe, which on paper is a rival for Quark *XPress* in the high-end publishing market. This magazine will be reviewing it in detail next issue (barring unforeseen disasters) and thereafter we will include *InDesign* in all our in-depth comparisons.

Making a choice

Third party support and the availability of training are important, too, and here Quark *XPress* and *PageMaker*, with their established user bases and full ranges of add-ons, have the edge. Ease of use is another determining factor, though, and here *Ventura Publisher* excels by providing a clear and uncluttered user interface.

At the end of the day, the decision has to be based on what types of document you want to produce, and how often you need to update them.

The details will pile up over the coming months, as we look at the features that users most need in a DTP package, and see how each program implements those features. cp



InDesign – the dark horse
Due out very soon, this new package from the makers of *Photoshop* is set to be a serious rival for Quark *Xpress*.

Jargon Buster

Drop Capitals
Big display letter at the start of a piece of text, similar to the illuminated capitals in old manuscripts. Drop caps are usually just a single character, but can be a whole word or more.

Widows
Single words on a line of their own at the end of a paragraph – considered to be unsightly and undesirable in most types of printed matter, though newspapers often aren't so fussy.

Orphans
Single words on a line of their own which not only hang off the end of a paragraph, but also appear on their own at the top of a column. Doubly unsightly and undesirable.

Tracking
Fine adjustment of the spacing between the letters in a whole word or line.

Kerning
Fine adjustment of the gap between just two characters.

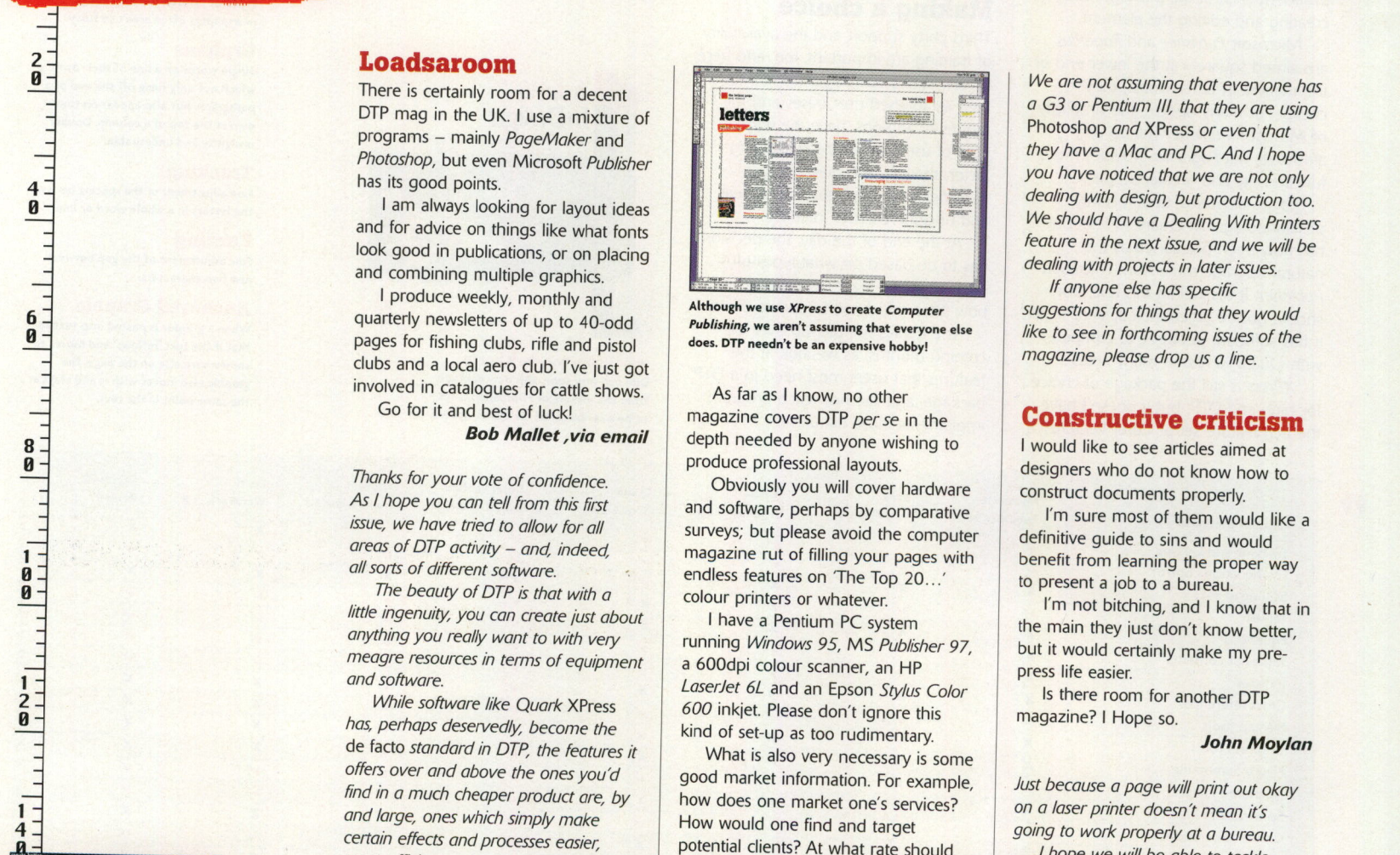
Anchored Graphic
When a graphic is pasted into text so that if the text 'reflows' and moves to somewhere else on the page, the graphic also moves with it and stays at the same point in the text.

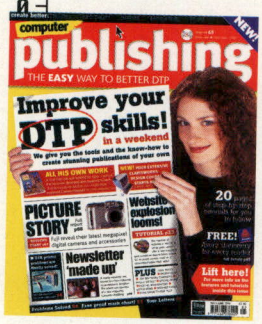
Features... continued	Microsoft Publisher 98	Serif PagePlus 5.0	Adobe PageMaker 6.52	Quark XPress 4.04	Corel Ventura Publisher 8.433	Adobe Framemaker 5.5	Corel WordPerfect 8	Microsoft Word 97
Tracking and kerning	✔	✔	✔	✔	✔	✔	✘	✘
Hyphenation control	✔	✔	✔	✔	✔	✔	✔	✔
Scaling of text	✘ (1)	✘ (2)	✘	✔	✘ (3)	✘	✘ (3)	✘ (1)
Tables	✔	✔	✘ (4)	✘ (5)	✔	✔	✔	✔
Equations	✘	✘	✘	✘	✔	✔	✔	✔
Tables of contents	✘	✔	✔	✔	✔	✔	✔	✔
Indexes	✘	✔	✔	✔	✔	✔	✔	✔
Cross references	✘	✘	✘	✘	✔	✔	✘	✘
Bitmap tools	✘	✔	✔	✔	✔	✘	✘	✘
Graphics tools	✘	✔	✘	✔	✔	✔	✘	✘
Figure numbering	✘	✘	✘	✘	✔	✔	✘	✘
Anchored images	✘	✘	✔	✔	✔	✔	✔	✔
Spreadsheet import	✘	✘	✔	✘	✔	✔	✔	✔
Colour separations	✘	✔	✔	✔	✔	✔	✘	✘
HTML	✔	✔	✔	✘ (5)	✔	✔	✔	✔
PDF	✘	✘	✔	✘ (5)	✔	✔	✘	✘
Colour management	✘	✔	✔	✔	✔	✔	✘	✘
Fonts supplied	S	S	M	none	L	S	L	S
Clipart supplied	S	S	✘	✘	L	✘	L	S
Images supplied	✘	S	✘	✘	M	✘	M	✘
Verdict	★★☆☆☆	★★★☆☆	★★★☆☆	★★★★☆	★★★★☆	–	–	–

Footnotes
(1) Except *Word* art. (2) Except logo text. (3) Except artistic text.
(4) With plug-in supplied. (5) Possible with plug-in not supplied as standard.
S, M and L refer to small, medium-sized and large collections of fonts, clip-art or bitmap images supplied with the package.

letters

computer publishing
THE EASY WAY TO BETTER DTP





Loadsaroom

There is certainly room for a decent DTP mag in the UK. I use a mixture of programs – mainly *PageMaker* and *Photoshop*, but even Microsoft *Publisher* has its good points.

I am always looking for layout ideas and for advice on things like what fonts look good in publications, or on placing and combining multiple graphics.

I produce weekly, monthly and quarterly newsletters of up to 40-odd pages for fishing clubs, rifle and pistol clubs and a local aero club. I've just got involved in catalogues for cattle shows.

Go for it and best of luck!

Bob Mallet ,via email

Thanks for your vote of confidence. As I hope you can tell from this first issue, we have tried to allow for all areas of DTP activity – and, indeed, all sorts of different software.

The beauty of DTP is that with a little ingenuity, you can create just about anything you really want to with very meagre resources in terms of equipment and software.

While software like Quark XPress *has, perhaps deservedly, become the* de facto *standard in DTP, the features it offers over and above the ones you'd find in a much cheaper product are, by and large, ones which simply make certain effects and processes easier, more efficient or more accurate.*

With the budget software, you might have to go about things a different way, but the same results are usually still possible.

Things for everyone

I would be interested in your magazine if it covered advice for complete beginners as well as more advanced material for seasoned professionals.

Although we use *XPress* to create *Computer Publishing*, we aren't assuming that everyone else does. DTP needn't be an expensive hobby!

As far as I know, no other magazine covers DTP *per se* in the depth needed by anyone wishing to produce professional layouts.

Obviously you will cover hardware and software, perhaps by comparative surveys; but please avoid the computer magazine rut of filling your pages with endless features on 'The Top 20…' colour printers or whatever.

I have a Pentium PC system running *Windows 95*, MS *Publisher 97*, a 600dpi colour scanner, an HP *LaserJet 6L* and an Epson *Stylus Color 600* inkjet. Please don't ignore this kind of set-up as too rudimentary.

What is also very necessary is some good market information. For example, how does one market one's services? How would one find and target potential clients? At what rate should one charge? How does one produce material to be processed by professional print shops? How does one know when a project is just too complex and best left well alone?

Other sections you could consider are: a readers' surgery; book/software reviews; a long-term project built up over a number of issues; guides to good design & layout practices – and no doubt many more.

J Holems, email

We are not assuming that everyone has a G3 or Pentium III, that they are using Photoshop *and* XPress *or even that they have a Mac and PC. And I hope you have noticed that we are not only dealing with design, but production too. We should have a Dealing With Printers feature in the next issue, and we will be dealing with projects in later issues.*

If anyone else has specific suggestions for things that they would like to see in forthcoming issues of the magazine, please drop us a line.

Constructive criticism

I would like to see articles aimed at designers who do not know how to construct documents properly.

I'm sure most of them would like a definitive guide to sins and would benefit from learning the proper way to present a job to a bureau.

I'm not bitching, and I know that in the main they just don't know better, but it would certainly make my pre-press life easier.

Is there room for another DTP magazine? I Hope so.

John Moylan

Just because a page will print out okay on a laser printer doesn't mean it's going to work properly at a bureau.

I hope we will be able to tackle some of the kinds of problem that you are talking about in our tutorials and in the DTP Doctor's problem pages.

Live and learn

We live and work in Durban, South Africa. We have a small design/DTP/ advertising business – what the Yanks call a 'mom and pop' shop, since only my wife and I work in it. However, we're reasonably sophisticated in

This is the place to send comments, queries and ideas. Write to: **Computer Publishing**, 30 Monmouth Street, Bath BA1 2BW or email us (including your name and address, please!) at computerpublishing@futurenet.co.uk

design tools and hardware. We're using a G3 Mac, three PCs, *Chroma 24* printer, Epson *Stylus Color 1520*, scanners, CDR, *Zip* – all networked. Our software includes Quark *XPress* 4, *Freehand* and so on.

I'm not sure if we qualify for your target market. However, I believe that one can never stop learning, and I might be interested in contributing to your mag.

Anton Scholtz
Durban, South Africa

I assume the business is going pretty well if you can afford all that equipment! I certainly agree that there is always something more you can learn, and anyway, you might pick up a few useful ideas from the magazine.

Very keen

Great news! Fantastic! Best thing I've heard in ages. Put me on the mailing list for updates and subscription info.

I teach DTP at Truro College to adult students and have had to produce my own course because there's nothing available. Robin Williams' books are excellent but expensive and American.

Can I make a plea? Not all people have PCs or Macs. I have an Acorn RISC computer, and some of the best DTP and graphics software on it compares more than favourably with other systems. Very shortly, a new piece of graphics software is to be launched for this computer which will be superior to anything else available. I kid you not – go to the website at

http://www.cerilica.com/

and let them know you want an invite to the press launch.

The DTP capabilities of the Acorn machines have given these computers a wide following. Schools in the UK make use of early learning DTP packages such as *TextEase*. I noticed quite a few Acorn machines at IPEX last year, too. *Acorn Publisher* has been covering the DTP scene for Acorn machines for four years or so.

I spend a great deal of my time showing students how to bind things, trim things, number things – do the work of a print finisher without any of the equipment . I like to drop seeds of ideas in their minds to get their creative spirits flying: like printing raffle tickets on a dot matrix printer so that the tear-off can use the perforations on the continuous paper; or use a perforating wheel on a rotary trimming knife (found in sewing shops). I suppose you'd call it lateral thinking.

Anyway, you have lots of ideas, I'm sure. I wish your venture every success – it is long overdue.

Bob Cookson
Porthleven, Cornwall

Thanks for your support. We have no intention of leaving anyone out – we have been in touch with Cerilica, and hope to be doing a review on their new software, hopefully in time for our next issue (on sale Thrusday, June 24).

It sounds like you have plenty of ideas yourself. I hope our readers will also get some creative benefit from our features, reviews and regular columns, but if anyone has a great tip or idea they would like to share, why not write to us now!

How we made this magazine

Encouraging reader response

You might be wondering how we managed to have a letters page on our first issue – or indeed why, since nobody can be writing in about a magazine that they haven't seen.

To deal with those in reverse order... if you are planning on having a letters page then it has to start somewhere. It's easy to say that after the first issue of a magazine you will get letters. You probably will. But, you'll get even more letters if you have a letters page.

For a start, people will know there *is* a letters page, and also know where to write to. Also, if they see some views and opinions they strongly agree with or strongly disagree with, they are more likely to write in.

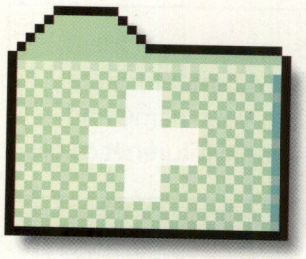
So where do you get the initial letters from? I have known some magazines simply invent them. While this gives you the chance to write about things you want to mention, there are dangers with this approach.

It can seem blatantly obvious that you have made up some or all of the letters. If your readers can see that the letters are fictitious, they are less inclined to believe that your letters pages honestly reflect the opinions of people who write in. There is also the danger that you are, in a way, defining your readers yourself rather than reflecting the views of real people.

So if you don't want to make up your first letters, try to find some of the people your publication is aimed at, and ask them about what sort of things they would like to see included in or excluded from your publication.

The ways and means to do this really depend on your target readership, but here are a few ideas:

- Post an ad in a local paper. You can not only advertise your publication, but also give your address and invite people to write.
- Post a message on a Usenet newsgroup. This is the modern equivalent of the above. Make sure you post it to a relevant newsgroup. The letters on this page are mostly replies to postings I made to different newsgroups.
- Try going to relevant events and handing out flyers.



DTP doctor

The DTP Doctor thrives on your woes and misery – send us your problems and make him happy. Keep it brief, though, because he's a very busy individual. The address is: **DTP Doctor**, Computer Publishing, 30 Monmouth Street, Bath BA1 2BW.

Old pages

I have some old *PageMaker* files on my Mac that I would like to load into a newer version of *PageMaker* on my PC (running under *Windows*).

PageMaker says it should be able to load in files from an earlier version (4.0), but it won't. Any ideas?

Richard Jones, Bristol

PageMaker *can indeed load in files from older versions. You don't say which version you are now using, but in 6.0 you can certainly open these older files as normal, though old files may take a long time to load simply because the program has a lot of converting to do.*

Your problem is probably to do with the fact that your old files were created in the Mac version of PageMaker.

You can, as we have said, read in files created with an older version of the software; and you can also read in Mac files on the Windows version of PageMaker *(and vice versa). But what you can't do is both at once.*

If you don't have access to the old version of PageMaker *and a Mac (if you did, you could simply save it out as a* Windows *document) then you need to get hold of one of Adobe's conversion utilities. If you can access the internet, you can download this at:*

www.adobe.com/supportservice/custsupport/LIBRARY/4cd2.htm

Otherwise, call Adobe technical support and they should be able to help.

Cross platform?

I thought EPS files were supposed to be platform-independent. I use a lot of files created on a Mac as EPS files, and I can't get them to display or print properly from my PC.

I am running Quark *Xpress*, which I thought would be more than adequate for this purpose.

I'm not sure if there is something wrong with the graphics, as I can't seem to open them in anything!

Mark Everett, Bedford

There is probably nothing wrong with the graphics, apart from the fact they were created on the Mac. An EPS file usually consists of two parts – the actual PostScript data relating to the picture, plus a small preview which will be displayed on the screen. Usually, Mac applications create a preview image in PICT format. This is placed in the resource fork of the file, which makes it completely unreadable on a PC.

The solution is to get the Mac EPS files to output with a TIFF preview (you may need to consult with the manual for the specific software, here). Your PC version of XPress *will be able to read this with no problems.*

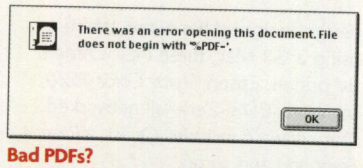
The other thing you might check is that you are connected to a PostScript printer and are using the correct driver. Your EPS graphics should print out fine even if you can't see the preview, but if you are not using a PostScript printer, XPress *will print out the screen preview instead of the proper EPS.*

Bad PDFs ?

I am trying to send a PDF document to someone so that they can check over a piece of work I am creating. I have sent it several times (via email), but each time, the person I am sending it to reckons it is corrupted in some way. *Acrobat* simply gives a message saying: "File does not begin with %PDF".

Is the person I am sending it to being stupid, am I being stupid, or is someone else being stupid?

James Alexander, Dundee



Bad PDFs?
If you're getting error messages instead of PDF files, you may need to refer to your internet service provider for advice on file transfer.

What's probably happening is that the file is being encoded perfectly at one end but not being decoded properly at the other.

It could be that any one of you is being stupid, but since most email software is fairly savvy about different types of mime files, it is most likely to be you or your ISP. A simple solution may

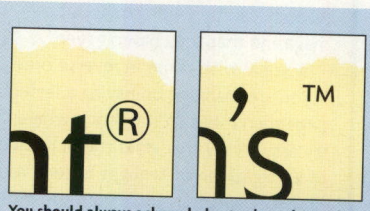
Legal Aid

Every issue, we'll be helping you steer clear of potential legal pitfalls with our helpful advice on some of the most commonplace problems. Offering his wisdom is our legal beagle – er... eagle – **Brent Manchester**.

Is it really necessary to capitalise the first letter of trademarked brand names and stick a ™ symbol after the name every time you use it?

Brent says: "Technically, this is only necessary when you are referring to the trademark owner's specific product or trademark, not just using a word in a general or descriptive sense. On the whole, though, it is wise to do so, since companies tend to be very determined about defending their trademarks.

"The reason for this is that trademark words that are allowed to pass into widespread use (that is, become generic) can no longer be legally protected as trademarks. Companies will do everything they can to prevent this from happening to their mark, and their lawyers will send out heavy 'cease and desist' letters to anyone who even slightly abuses a trademark.



You should always acknowledge trademarks. In the UK it is usual to refer to 'registered trademarks' and to use the symbol ® rather than TM.

"If you don't want letters like this landing on your doormat, then the acknowledgement of all trademarks is certainly advised. It is more usual in the UK to use the ® symbol (registered trademark) rather than the ™ mark."

The DTP Doctor adds: In general, it is good practice to respect all trade names, then you'll never run into problems.

There are quite a few trademarks which are often confused with generic

be to archive the file (using software such as ZIP) before sending it, since archived filetypes are most readily recognised and are more likely to be dealt with correctly.

Otherwise, you should contact your ISP and ask for their recommendation on the best way to send PDFs.

A bad fringe

I seem to be having terrible trouble scanning in some images that I want to use in my newsletter.

No matter what I do, the scanned image is full of peculiar discolourations, which roughly follow a pattern.

My scanner doesn't seem to be broken, because it scans in my own photos okay. So what is wrong, and what can I do about it?

Jonathan Fuller, London

It sounds like you are trying to scan in images which have already been through a screening process, which is one of the procedures that images undergo when they are being prepared for print. After screening, the picture isn't actually made up of solid areas of colour, but instead is composed of patterns of dots.

The patterns you are seeing are a form of the Moiré effect, caused by visual interference between the pattern of dots on the paper and the grid of pixels imposed by the scanner. You'll find that a different pattern is created at different scanning resolutions.

The first thing to try is putting the material on the scanner at a slightly different angle, which sometimes helps.

Failing that, some scanning software includes a 'descreening' option which attempts to get around the problem. The results vary, depending on the scanner resolution, screen angles of the printed image and the method used by the software. In any case, scanning with all this extra processing takes two or three times as long.

A bad fringe
'Colour fringeing' is one of several unpleasant effects of scanning pictures from printed material. Punitive legal action is another.

Without this option, you have only two options. Either scan at a very low resolution relative to the original; or scan at an incredibly high resolution, then blur the image and resample it at a lower resolution (though this is a bit hit and miss as regards quality, and can take some time).

The other thing that's a bit worrying is that you are scanning in printed material in the first place. You will run into all sorts of copyright problems and may be open to legal action if you scan pictures from magazines or newspapers to use in your own publication without first getting permission.

If you want to get the best from your scanner, be sure to get the next issue of Computer Publishing, *where we will discuss scanning in depth.*

terms: for example Aspirin, Autocue, Biro, Catseye (yep, the things in the middle of the road), Fibreglas (with one 's'), Hoover, Jeep, Marmite, Martini, Polaroid, Sellotape, Tarmac, Teflon, Thermos (the correct generic term is vacuum flask) and Yellow Pages (both words capped).

On a Mac keyboard, ® is usually on Alt-R, while on the PC it's generally AltGr-R. On the Mac ™ is Alt-2, but on PC it's usually AltGr-T.

If you would like general advice on an area of publishing law, drop us a line at this address: **Computer Publishing, 30 Monmouth Street, Bath BA1 2BW.** We won't be able to help with specific legal battles, I'm afraid, but we will be able to give general advice.

■ Disclaimer: The advice given in this column is general advice on the law relating to published material and is not legally binding in a court. We accept no responsibility whatever for anything, especially if you find yourself being sued. We are merely trying to help you identify areas of good practice to preclude the possibility of you facing legal problems, but the circumstances of individual cases obviously vary. If in doubt, seek your own legal advice.

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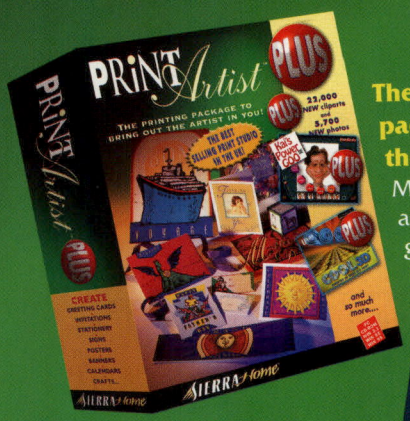

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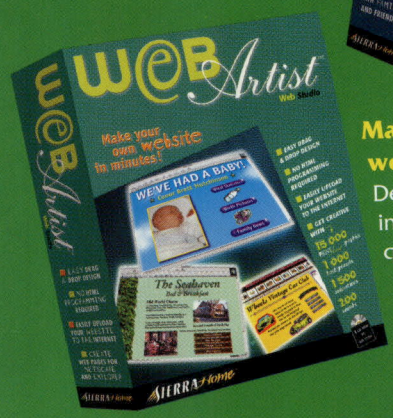

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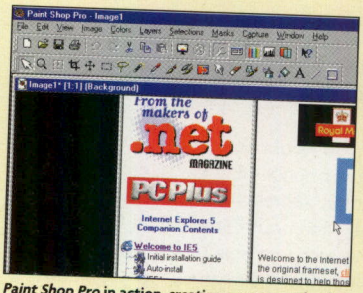
100 Euro compatible fonts!

If you want to get more out of your DTP, this is the place to start. Every issue, our CD editor **Darren Rhodes** will be packing the disc with exciting complete programs, outstanding demos and lots of other goodies!

Paint Shop Pro
(trial version, PC only)

This graphics package is fantastic. If you have never used it, you are in for a treat. It has layers and masks, lots of filters and effects, supports loads of file formats and is as much of a joy to use as you could hope.

As a further endorsement, most of the PC screen grabs in this magazine were done with this software and exported to the Mac as TIFFs.



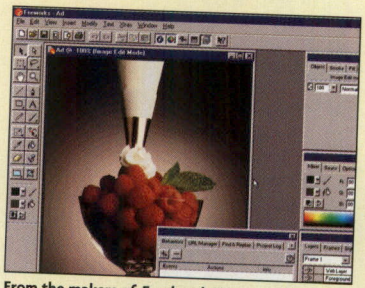
***Paint Shop Pro* in action, creating a screen grab of a web site for us. It's an excellent little program.**

Fireworks 2
(Mac and PC, trial version)

This is Macromedia's specialised web graphics package. As well as featuring loads of useful drawing tools and special layered modes, its aim is actually to generate the best-looking graphics while ensuring that they take up the smallest amount of space.

It is certainly worth taking a look at, and the program also comes with a hat full of tutorials for you to follow.

You'll never have found processing graphics so much fun. Probably.



From the makers of *Freehand*, *Fireworks 2* is intended for creating economical web graphics.

Claris Works 5
(demo, Mac only)

This is the very latest version of the ubiquitous all-in-one Mac package, as bundled with every *i*Mac sold. We have taken pity on those of you without an *i*Mac, so you can try out this limited demo.

There is a great *ClarisWorks* tutorial series starting in this issue, so nip

Quickstart: Using the CD

If you are using a Mac or PC, you'll be able to experience the delights of our interactive CD front end, as lovingly prepared by CD editor Darren Rhodes.

If you have ever bought a copy of our sister magazine *Computer Arts*, then you might be familiar with this style of interface – but if not, it's quite easy to get used to.

01 The front screen will open automatically when you put the CD into your drive. Don't be alarmed! To proceed, you must first agree to the disclaimer, then click once anywhere on the main screen to continue.

02 The main menu will appear, and will allow you to choose between web-related links and software which is self-contained on the CD. Click on the 'install software' text to view that section.

03 The window now shows all the software that can be installed to your machine. Clicking any link will decompress and run the installer software for that particular package, though you will have to quit from the *CP* CD interface to continue installing it.

04 But there are more things on the CD than just software! Why not use our clip art browser to take a look at some of the files contained on this CD?

Any time you want to go back a page, just click on the pencil. To quit altogether, click on the rubber. It's that simple!

How do I start the CD?

The CD should auto-run when you insert it into your CD drive. If not, run either:

- *CAiMac* for Mac
- *CAiWin32.exe* for *Windows 95, 98* or *NT*

To toggle auto-run on and off, use the Control Panel on your computer.

Do I need any specific software to run the CD?

You'll need Apple's *QuickTime* video software to use the CD interface. It's on the CD, and you will be prompted to install it if you haven't got it.

If you're you're using *Windows* with *QuickTime 3.X* the interface may claim you haven't got it installed. If this happens, install v2.1.2 (on the CD), in addition to *QuickTime 3.X*. This will not erase your installation of *QuickTime 3.X*.

You need web browser software and an active web connection to make use of the web-linked features of the CD. Latest versions of Microsoft *Internet Explorer* and Netscape *Navigator* are on the CD.

What if I need help?

Contact Technical Support via the following means, and in this order:

- email: support@futurenet.co.uk
- web: www.futurenet.com/support
- fax: 01225 732 279
- phone: 01225 442244 (lines can be busy)

Visit www.futurenet.com/support to see a list of the most frequently asked questions about our CD.

What if I have a faulty CD?

This is rare – but return your CD to the following address and a free replacement will be sent in 28 days:
Nimbus Returns Dept, Llantarnum Park, Cwmbran, Gwent NP44 3AB

along to page 29 straight away to find out how to get the best from this flexible software. Sadly this demo version won't let you save or print, but you can find out how well it works.

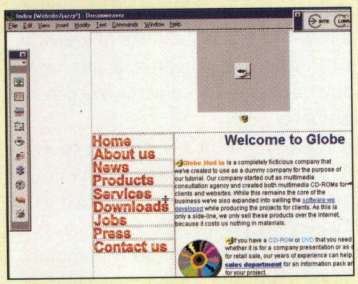
Dreamweaver 2

(Mac and PC, trial version)

This is an HTML web page authoring and maintenance package which offers some really excellent features. In our opinion it might be a bit advanced for total novices, but why not give it a try?

It has many features designed specifically for maintaining and planning large websites, and it may be just the thing if you are looking for a corporate website solution.

This software is a 30-day trial version, however, so please note that you can only use it for 30 days before deciding whether you would like to buy the complete version.



An advanced website authoring and maintenance tool, *Dreamweaver 2* is ideal for heavyweight use.

PhotoFx2

(trial version, PC only)

PhotoFX2 is a really useful little utility if you do a lot of scanning and retouching or if you have a TWAIN-compliant digital camera. It offers simple controls for acquiring images, then enables you to quickly apply a range of common effects – such as red-eye removal – to the images.

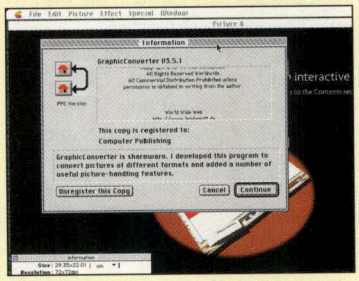
Again, this software is limited to use for 30 days, by which time you should have a good idea whether you want it or not.

Details on how to register for a full version are included in the software.

Graphic Converter

(Mac only, shareware)

This Mac software is the undisputed champion of graphics formats. It supports more graphics formats than you have probably ever even heard of,



A fine example of shareware, *Graphic Converter* is the ideal way to translate picture files on a Mac.

and it can translate them quickly and easily into something you can use.

Graphic Converter also includes simple filters, drawing tools and a rather useful slide show and picture-cataloguing facility, but its real power lies in converting files.

This shareware version is fully functioning except for the extremely useful ability to apply automated effects in batches.

If you use this software frequently, then please do honour the shareware arrangement and pay the registration fee. It's easy to register; Lemke Software are very reliable and helpful; and you will be helping keep the idea of shareware alive.

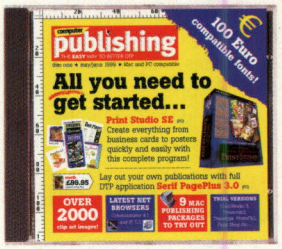
Transtype

(Mac only demo)

This simple but rather clever little utility enables you to translate Mac Adobe Type 1 or TrueType fonts into PC TrueType fonts – or *vice versa*. It takes accounts of different families and

▶▶

Contents


publishing
100 Euro compatible fonts!
All you need to get started...
Print Studio SE
Create everything from business cards to posters quickly and easily with this complete program!
Lay out your own publications with full DTP application Serif PagePlus 3.0
OVER 2000
LATEST NET BROWSERS
9 MAC PUBLISHING PACKAGES TO TRY OUT

Full software

Sierra Print Studio/Micrografx Draw 6 LE (PC only)
greenstreet Font Manager (PC only)
Netscape Communicator 4.51 (Mac and PC)
Internet Explorer 5 (PC only)
Serif PagePlus 3 (PC only)
Internet Explorer 4.5 (Mac only)

30-day trial software

Dreamweaver 2 (Mac and PC)
Fireworks 2 (Mac and PC)
Claris HomePage 3 (Mac and PC)
greenstreet PhotoFX 2 (PC only)
DirectX 6 (PC only)

Utilities

Acrobat Reader 3 (Mac and PC)
Graphic Converter (Mac only)
Paint Shop Pro 5 (PC only)
TransType 1.0 (Mac only)

Demos

ClarisWorks 5 (Mac only)

Clip art

There are over 2,000 images included with the *Sierra Print Studio Draw 6 LE* software. Many of these files are JPEGs and can be used on virtually any platform. Over 550 of these are in common file formats such as TIFF or JPEG and can be accessed on many platforms, with many different types of software.

Fonts (PC TrueType fonts)
There are 100 fonts included with the *greenstreet Font manager* application on the CD. These fonts are produced by greenstreet, and all include the elusive Euro symbol. There are a number of different styles – so why not give them a go! You can get more information on greenstreet's range of software by calling 01480 496789.

translates everything in a sensible manner, so you don't end up with loads of bizarrely titled fonts.

This is only a demo version, so you can't save out the fonts you convert, but it does show you how easily the system works.

If you want to buy the software, full details are included in the menu.

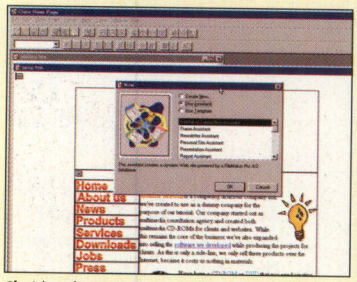
Claris Homepage 3

(Mac and PC, trial version)

Yet another time-limited web page creator demo, but beginners may well find this easier to use than some of the software currently available.

It's very straightforward to use, and the program includes loads of help files. It also has a few special features, like the ability to link pages seamlessly to *Filemaker* databases.

Why not try all the web-related demos on the CD and see which piece of software suits you best?



Claris's web page creator *Homepage 3* is pretty easy to use and has some clever features.

Latest web browsers

Mac and PC, two full programs

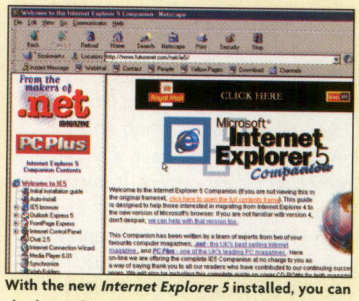
If you are using a Mac or a PC to connect to the internet, we have the latest versions of the top browsers for you to use.

On the Mac, these are *Netscape 4.5* and *Internet Explorer 4.51*.

For the PC, we have the PC version of *Netscape 4.5* and the brand new, just released *Internet Explorer 5*.

Internet Explorer 5 is far more than just a tweaked revision of *IE 4*. There are major overhauls of the way the whole browser works. Most of the changes are to do with the interface, which now looks more like other Microsoft applications, but also a number of extra features are added.

For example, you can now change your preferences depending on which internet connection you are using (for those who have multiple ISP accounts) and you can now save web pages to disk, complete with all the graphics.



With the new *Internet Explorer 5* installed, you can check out the *.net* magazine *IE5* website!

There are loads of changes to the way your Favourites (or Bookmarks to Netscape users) are created: including improvements to the software's ability to mark the real contents of frames, and the use of 'offline' favourites, stored on your hard disk for fast access.

In fact, there are so many changes that our sister title, the leading internet magazine *.net*, has set up a special *IE5* companion site to help you get the most of it. You can find the site at **www.futurenet.co.uk/net/ie5** – so why not surf over there and check out the new features. There is even a great guide on how to install the software if you are nervous about replacing your existing version.

And in this very magazine there is a full tutorial on using *FrontPage Express* to create websites, which starts on page 33 of this issue!

FeatureFiles: useful stuff!

On the CD you'll find a drawer called FeatureFiles. This is the place where we'll regularly put items which relate directly to features, reviews or tutorials in the magazine. In the FeatureFiles folder this month:

Dealing With...

In here you'll find an example of a commission (thanks to Richard Jones of *Total Football* for that) and an example of a magazine style guide (more gratitude, this time directed at *Amiga Format* magazine). The files are saved here in both PDF and EPS formats for your ease of access.

Gallery...

If you have any great graphics that you'd like to show the world, send them to us. The address is Gallery, Computer Publishing, 30 Monmouth Street, Bath BA1 2BW.

PagePlus

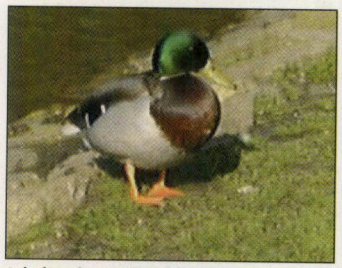
To help you get started with this great software, we've included saved documents from various stages of the tutorial – so now you've got no excuse for failing to follow it.

Reviews

Where relevant, we'll be including screen shots and saved documents or pictures from software on test. This issue there are some screen grabs from the *Serif Design Studio* review, which will give you an idea of what can be achieved in the package, and we've added some shots from the Fuji *MX600 Zoom* camera which demonstrate how great it is.

Website

Here you'll find all the saved positions from our 'build a website' tutorial, which starts on page 33. There is also a completed website here for you to look at.



A duck, today. You'll find this sample of the Fuji digital camera's output in the FeatureFiles folder.

Serif PagePlus 3.0

Full software, PC only

This complete program is a fully fledged layout package that includes many of the features you might expect to find on software costing hundreds of pounds.

It is pretty good at laying out and designing all types of documents – including posters, books and magazines. It can handle all sorts of graphics, text styles and pretty much anything else you could want, and it's really simple to use.

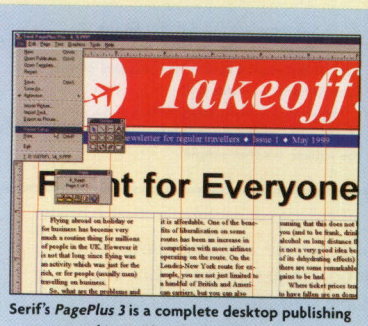
Getting started

To get you started off, we have provided a huge tutorial starting on page 21, which will take you through the basics of laying out a newsletter. We have saved the document at various stages of completion and included the *PagePlus* document files in the FeatureFiles folder on this CD, just in case you want to skip some bits (or if you get stuck).

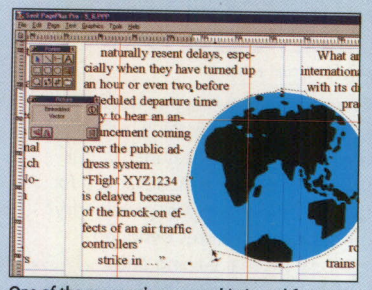
This full version of the software is yours to keep for ever, absolutely free. In order to use it, all that Serif ask is that you register with them by calling the telephone number given in the registration screen. This will personalise the software for you and will do away with the annoying reminder which appears every time you run the software.

Please write in and let us know how you get on with this software. We'd really like to hear how you find the software and we'd like to know what you've done with it. If you have any questions or problems, we can probably help.

Do send us in any exciting covers, posters or whatever that you create, and they might even be included in our Gallery on the CD. Our address is Computer Publishing, 30 Monmouth Street, Bath BA1 2BW.



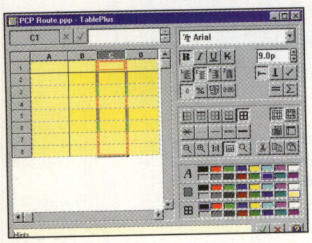
Serif's *PagePlus 3* is a complete desktop publishing program working with imported pictures and text.

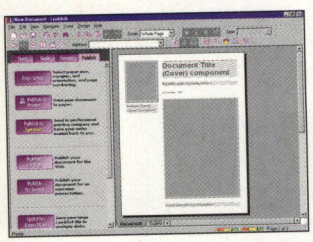


One of the program's more sophisticated features is the ability to 'wrap' text around a graphic.

Upgrade Now!

You can see for yourself how good **PagePlus 3** is by loading up this month's coverdisc and following our huge newsletter tutorial. But we are also giving you the chance to upgrade to the latest version of this software at a sensational price...



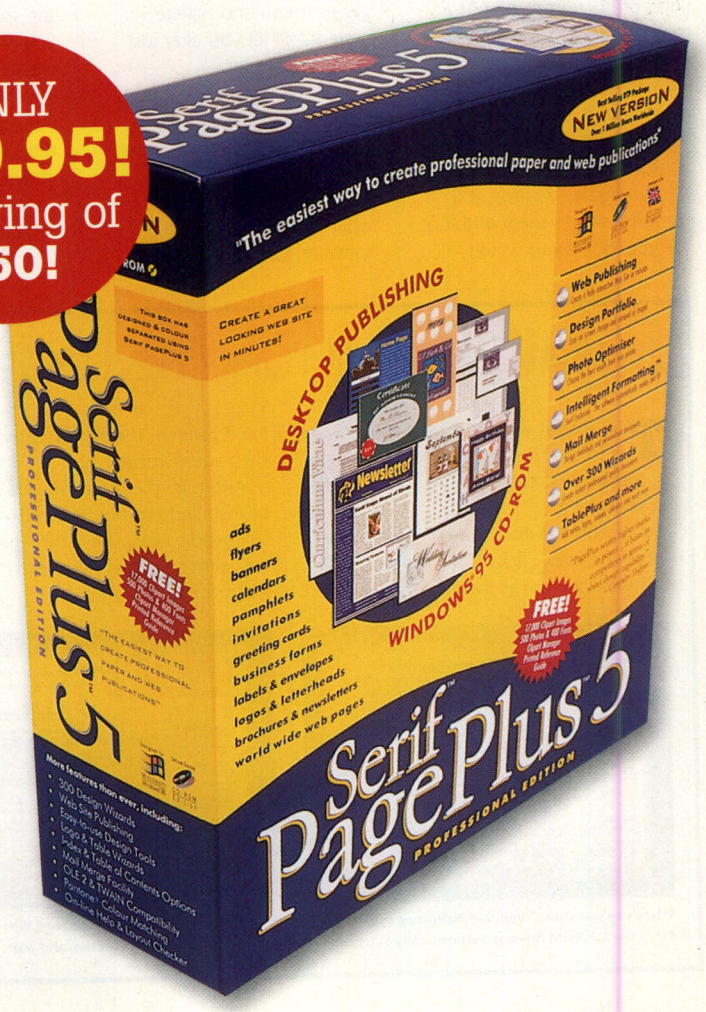


PagePlus 5.0

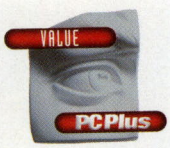
The latest version now includes:

- Photo Optimiser, for better quality picture output
- Intelligent text fitting – let the software take the strain
- Logoplus – instant text effects
- TablePlus – build complex tables quickly
- Index and TOC Wizards
- Mail merge – Easy output of form letters
- Portfolio – Keep libraries of your often used objects
- Web design – Save out your documents as web pages too!

ONLY **£49.95!** A saving of **£50!**



PC Plus magazine awarded PagePlus 5 their Value award and described it as the best DTP package under £100. But for you, we have arranged an even better deal - you can upgrade for the incredible price of just £49.95 (plus £5.95 p&p), a saving of more than 50%!!!



To order call free on and quote code RO/CP/99

0800 376 7070

Desktop publishing

Sierra Publisher **Print Studio**

Here's an excellent complete program that PC owners can use on a wide variety of design projects. **Nick Veitch** offers two tutorials using Avery's free pre-cut stationery...

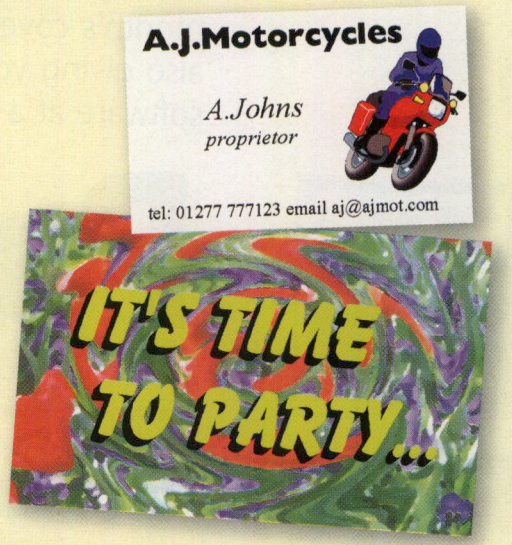
This software offers a quick and easy way to create almost any kind of document – from a simple business card to a more complicated newsletter. It's especially good if you are new to DTP, or if you need to knock together something in a great hurry.

Automatic 'wizards' will design a wide variety of things for you, but if you would prefer to have the power of controlling every single aspect of the output, the program's clever menu and palette system will let you alter just about everything.

With it come over 2,000 clip art images, including many excellent, repro-quality illustrations and pictures.

You will be amazed at what you can do with this software. On the following pages you will find two simple project tutorials which will show you the basics of using the software: these will take you through adding text and manipulating graphics.

The software also has a very good help system, though, including miniature 'movies' to show you how various tools work, so you should be able to master it fairly quickly. cp



Two projects to try

Our two step-by-step tutorials – a business card and a postcard – both use stationery from the Avery range. See page 95 for full details of how you can claim your free sample...

Installing and running the software

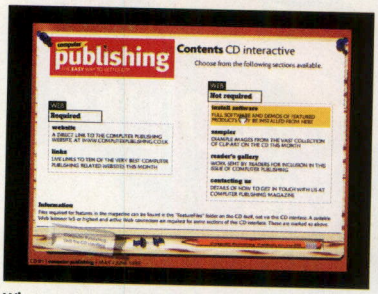
The easiest way to install this software is to use the CPi interface which automatically runs when you put the CD in your drive.

Click on the main screen to enter the interface, then click on the Install Software section at the top of the right-hand column. The install software will then automatically run.

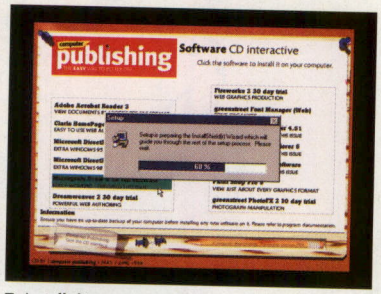
Although the main software will now be installed on your hard drive, you will still need to keep the CD in the drive if you want to access the clip art and follow the tutorials.

To set up the *Media Manager* software to use the clip art properly, please follow tutorial one.

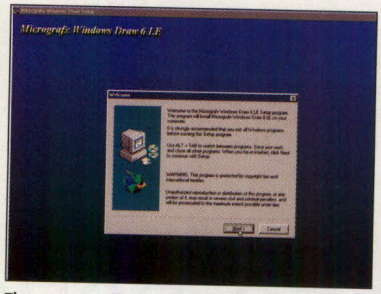
Some menu options in the program are not available – notably Instant 3D and Photomagic – as these relate to other software in the *Sierra Publisher* suite.



When you put your *Computer Publishing Interactive* CD in the CD-ROM drive, it automatically starts up.



To install this program to your hard disk drive, click on the Install Software section and wait.



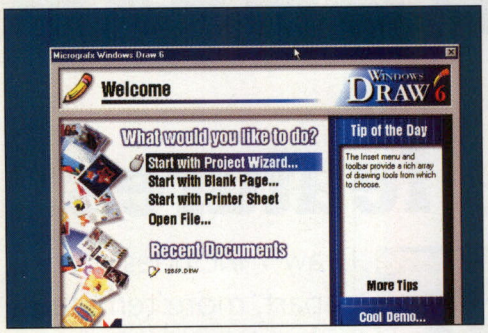
The program will now be installed on your hard drive, though you will still need the CD for the clip art.

Upgrade offer!!!

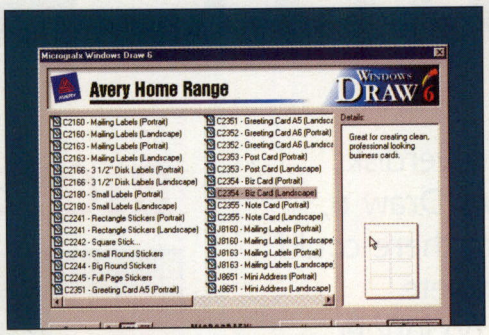
We have a special offer, enabling you to upgrade to the new *Sierra Publisher Print Studio Draw 7* for the special price of £34.99. For further details, see the offer **on page 92**.

Project One: Designing a business card

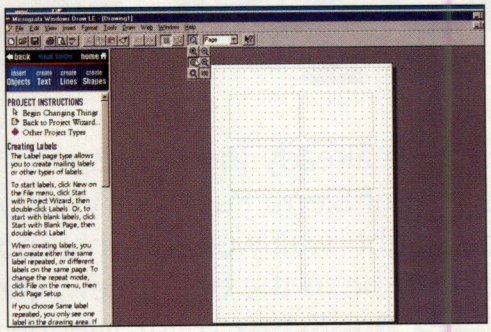
Here's a small but perfectly formed project to get you off to a flying start...



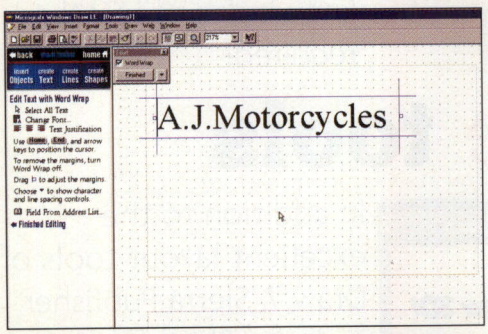
01 This software is very easy to use and has loads of helpful templates. We are going to start by using a design wizard to set up a page for us. To begin, simply click on the bar that says 'Start with Project Wizard' and you will see a list of all the many different types of project that you could start. You can experiment with them later, but for now click on the Avery icon then on the Avery Home Range icon, and you'll see a list of document types.


Micrografx Windows Draw 6
Avery Home Range
Windows DRAW 6
C2160 - Mailing Labels (Portrait)
C2160 - Mailing Labels (Landscape)
C2163 - Mailing Labels (Portrait)
C2163 - Mailing Labels (Landscape)
C2166 - 3 1/2" Disk Labels (Portrait)
C2166 - 3 1/2" Disk Labels (Landscape)
C2180 - Small Labels (Portrait)
C2180 - Small Labels (Landscape)
C2241 - Rectangle Stickers (Portrait)
C2241 - Rectangle Stickers (Landscape)
C2242 - Square Stick...
C2243 - Small Round Stickers
C2244 - Big Round Stickers
C2245 - Full Page Stickers
C2351 - Greeting Card A5 (Portrait)
C2351 - Greeting Card A5 (Landsca
C2352 - Greeting Card A6 (Portrait)
C2352 - Greeting Card A6 (Landsca
C2353 - Post Card (Portrait)
C2353 - Post Card (Landscape)
C2354 - Biz Card (Portrait)
C2354 - Biz Card (Landscape)
C2355 - Note Card (Portrait)
C2355 - Note Card (Landscape)
J8160 - Mailing Labels (Portrait)
J8160 - Mailing Labels (Landscape)
J8163 - Mailing Labels (Portrait)
J8163 - Mailing Labels (Landscape)
J8651 - Mini Address (Portrait)
J8651 - Mini Address (Landscape)
Details:
Great for creating clean, professional looking business cards.

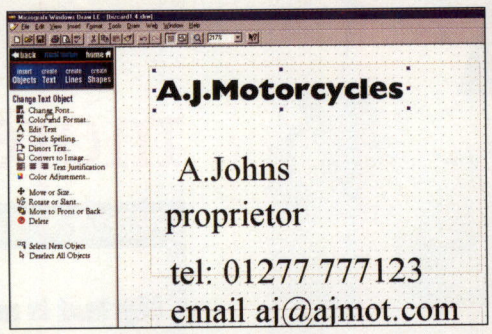
02 As you can see, there are lots of things to choose from, but we'll start with a simple business card. Click on the line which reads 'C2354 – Biz Card (Landscape)'. Note that there is a portrait option, too, but we'll start with a more traditional card. Click on Finish and you will be asked to fill in the path to the CD. Use the browser, or enter the path E:\PCSoftware\Draw 6 LE to locate the software the program needs to use.



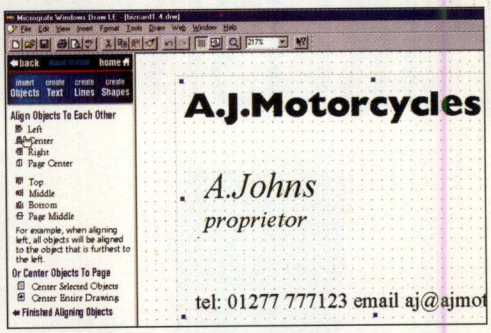
03 You now have a blank page with loads of boxes in it which represent the individual cards on the Avery stationery. This means that you can design a whole load of different cards to be printed at once, but we'll just use one. To make things easier, zoom in. Click and hold on the magnifying glass icon, then select the Area Magnify tool (two down on the pull-down menu); now just click and drag a box around a single card.



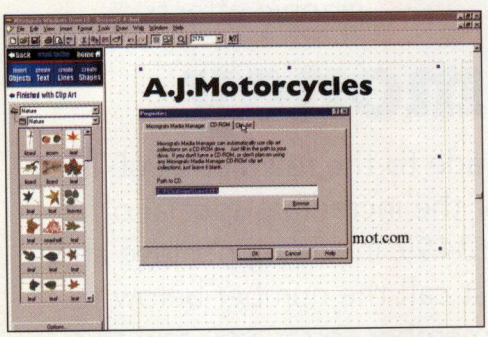
04 The main purpose of a business card is to convey information on who you are, who you work for and so on – so we'll need to create some text. This is very easy. In the panel on the left, click on the button that says 'Create Text'. The panel will change to give you some hints. Click and drag a box about two thirds of the way across the card and type in a name. Don't worry too much about the length of the line, as we'll be fiddling with the font in a bit.



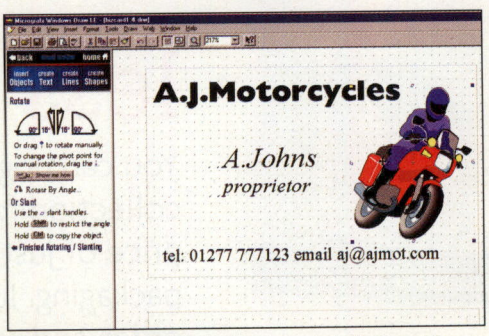
05 Add further lines of text, such as a name, job title and contact details. Do these all as separate text objects, because we will want to move them about and change styles individually. Don't worry if they are too big to start with. When you have made all the objects, select one and choose Change Font from the panel on the left. Here we have selected the Minicar font (which is one of the fonts on the CD), and changed the size to 22pt.



06 Change all the other text so that it fits the card and is in the styles you want – but try to stick to just one or two fonts! To make the text line up, select all the elements by clicking on them while holding the shift key down. From the side panel, choose Align, and on the menu which appears, choose Left. You may want to arrange your text differently, but I have an idea about a graphic I want to use to make the card more colourful and interesting.



07 Click on the Insert Objects button at the top of the panel. Choose Clip Art from the list. Hit the Options... button at the bottom of the panel and choose Properties from the menu. Now click on the CD ROM tab and use the browse gadget to point to the CD, as we did earlier. This enables the program to locate the clip art files. OK this, and you can now browse the clip art using the upper and lower pull-down menus in the panel.



08 I found a motorcyclist under Transport in the Ground 1 category. To import an object, just click on it and drag it onto your page. Resize the graphic using the handles, then simply drag it into position. Click on 'Finished with Clip Art' in the panel. Now there are loads of editing tools in the panel, so you can flip or rotate the graphic to the desired position. You might want to juggle all the elements about to get the best fit.

09 There are of course, loads more things you could tweak. As it stands, the card is fairly basic – you could add a background colour or be more adventurous with the fonts. You really need to see it printed out to make up your mind. There are eight cards per page, so you could have eight different types of card, or you could just copy this one eight times to fill the page. Remember, if you feed the paper through again, you can also add information on the back!

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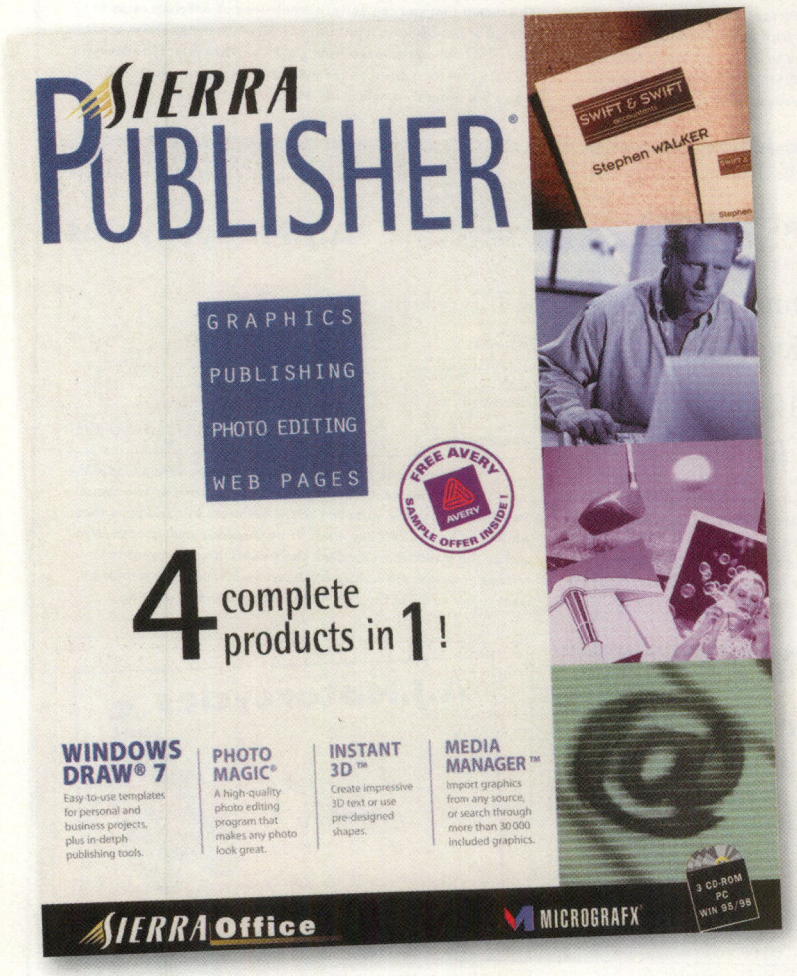
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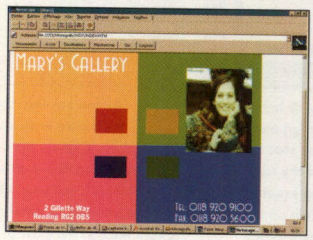

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Project Two: Creating a postcard to use as an invitation

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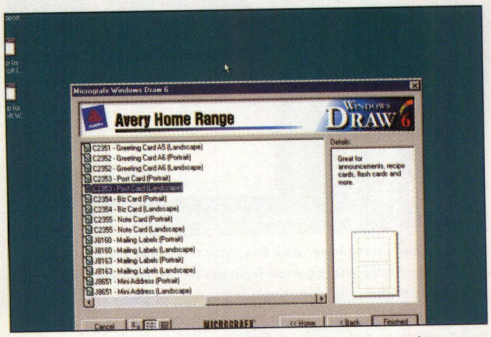
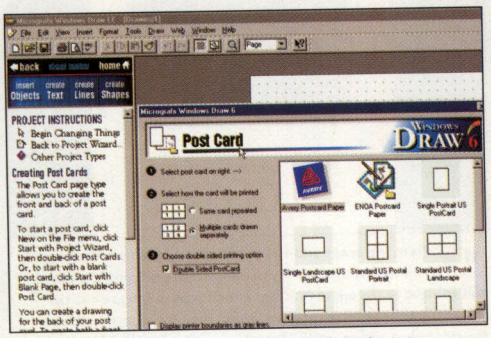
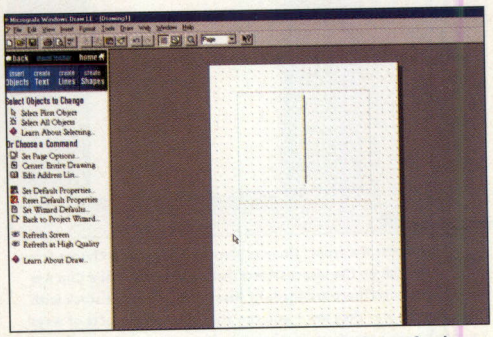


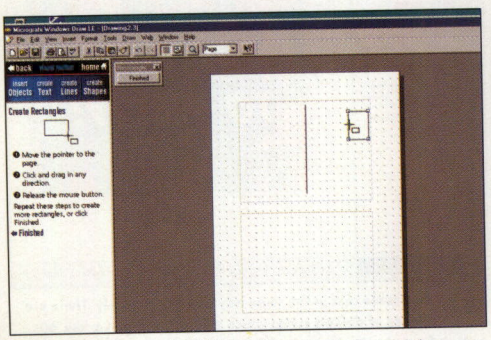
01 For our second example, we'll use an Avery Postcard. Postcards are very versatile – they don't have to be used just to say that you are having a bracing time in Skegness, and they don't even have to be designed to go in the post. Anyway, we'll be doing something a little different with ours. Start up a new document as before, but this time choose the C2353-Postcard (landscape) wizard template and click on Finish.



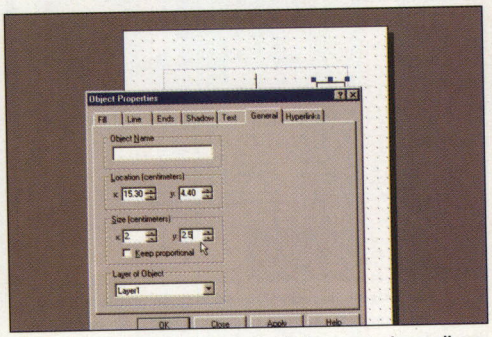
02 The standard template now has two rectangles in it, designed for multiple postcards. But we want to use both the front and the back of our card. To set this, choose Page Setup from the File menu, and click in the box which says 'Double Sided PostCard'. Then select the Avery symbol and the C2353 paper again, and click on Finished. On the page you will now see a front and back tab at the bottom of the screen.



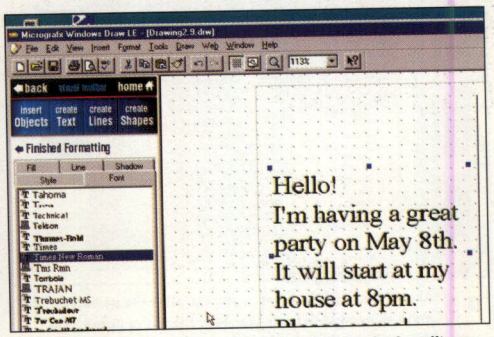
03 These tabs can be used to switch between designs for the front and back of the card. Click on the Back tab and we'll design that first. I want to use my card to invite people to a party, so we will want to post it. That means we'll need to have a space for the address and all that gubbins. Click on Create Lines from the panel on the left, select a straight line and, holding down the Shift key, draw a line from top to bottom, roughly in the middle of the card.



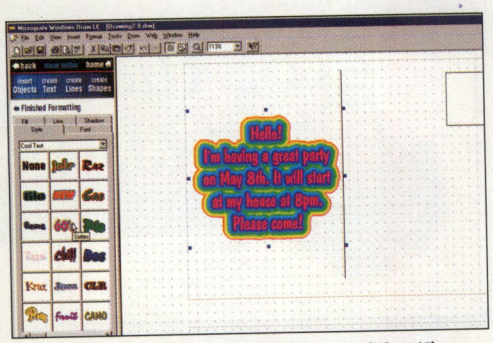
04 Holding down the shift key constrains the line so it is straight, which is very handy. Now we'll want a space to stick the stamp. Click on Create Shapes and then choose Rectangle from the left panel. Click and drag out a stamp shape in the top right corner, click on finished, then right-click on the object you just drew. A menu will pop up, and you should select Format Properties from the very bottom (or you could just press the Alt and Enter keys).



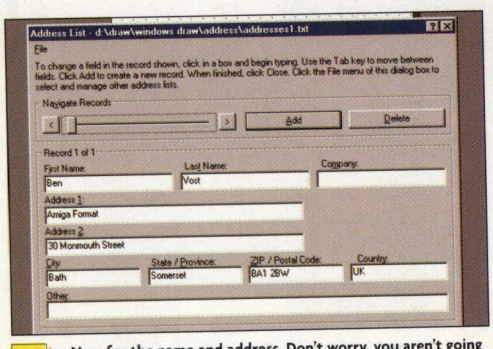
05 The panel which has opened will allow you to change all sorts of things, but what we are interested in is adjusting the dimensions of the rough rectangle to make it stamp-shaped. Click on the general tab, deselect the 'Keep proportional' box and type in x and y dimensions of 2 and 2.5 respectively, then click OK to close down the panel. The box is now the right size, so drag it into position if needs be. You can use this technique to alter any object on the page.



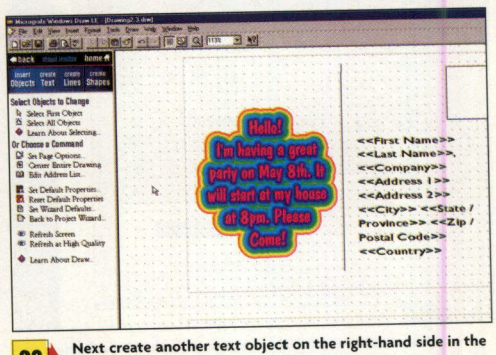
06 We'll want to add some text on the left-hand side, telling people about the rather excellent party we are going to have. As in the last tutorial, click on Create Text; then drag out a box the width of the left-hand side. Type in anything you want to say about the party, then click on finished. You can now change the font, size and colour by clicking on Change Font in the left-hand panel. Select a font and size to make the text near enough fill the box.



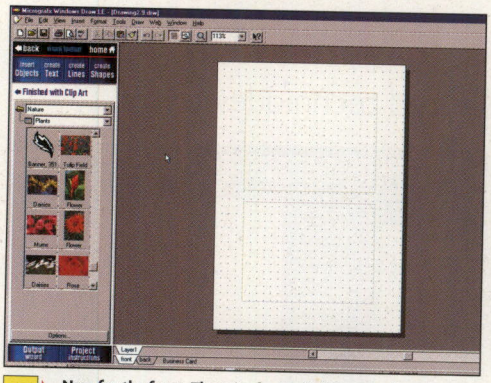
07 If you want to be a bit more flash, you can click on 'Change Colour and Format". This brings up a different palette on the left-hand side of the screen, with loads of sample text styles. There is one here for almost every occasion – try clicking on the ones you like to see how they look (don't worry – you can undo this operation just by pressing Control-Z). You can be as flash as you like – it's your party, after all. Clicked on Finished when you are done.



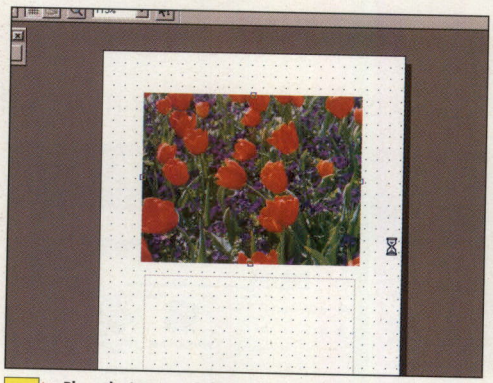
08 Now for the name and address. Don't worry, you aren't going to have to design a new card for each person, because we can set up an address list. Click on Home in the top right of the left-hand panel, then click on Edit Address List. Now enter all the details of the people you want to invite. Click on the Add button to create a new record, and then save them to a file for later reference. You can set up all sorts of address lists this way, for all occasions.



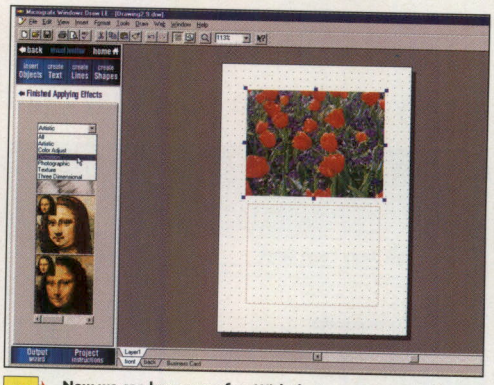
09 Next create another text object on the right-hand side in the usual way for the address. When you have dragged out the box, click on Field from Address List in the left-hand panel. You now have the option to enter any of the fields individually, but we want the whole lot, so click on Complete Address. The filed names will now appear in the text box. You can style this anyway you like, but make sure it will fit when the real names are inserted!



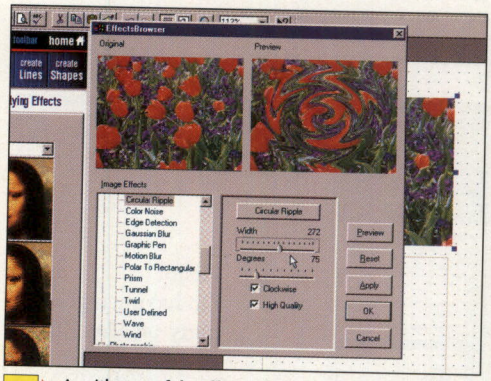
10 Now for the front. There is plenty of clip art to choose from, so click on the Insert Object button and select the Clip Art option. Although there are loads of files here, you aren't stuck with them just the way they are – you can alter them in all sorts of ways. You don't even have to use a separate image editing program, because this software has loads of effects and tools built in. So select a nice image. I'm going to use the tulips from the Nature section.



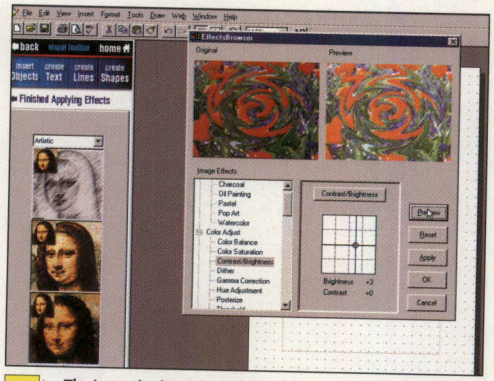
11 Place the image and allow it to overlap the rectangular grid. This means that when you remove the postcard, the image will go right to the edges (the amount of overlap is known as the "bleed"). With the image in place, chose the Crop Image tool from the side panel, and resize the box so it is only a little bit bigger than the rectangular template all the way around. This will prevent us wasting ink and covering up the second card.



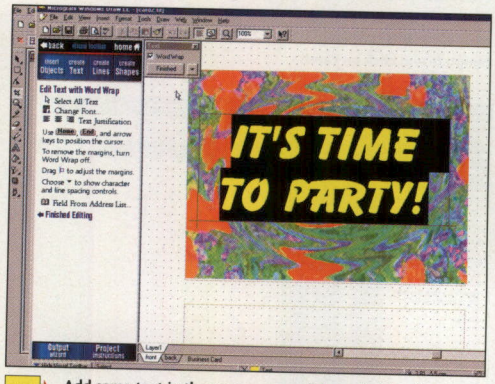
12 Now we can have some fun. With the image selected, choose the Image Effect button from the left-hand panel. The panel will now change to show you some examples, but there are loads of effects and you can adjust them to suit your needs. Now click on the pull-down menu and you'll see all the categories of effects available. We want to make a nice background image, so I'm going to choose Distortion and have a nice ripple effect.



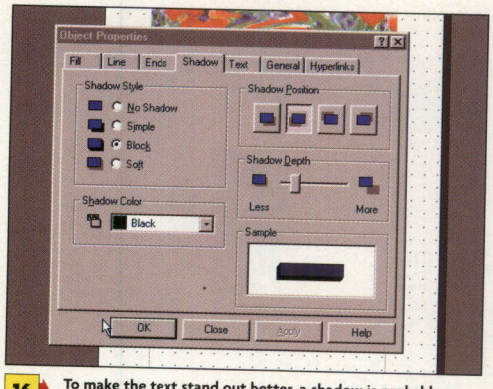
13 As with most of the effects, you can alter the parameters to make things just the way you want them. I've opted for a width of 272 and a 75 degree angle of rotation. Tick the High Quality box to get a smoother result. If you want to see what the image is going to look like before you commit yourself, click on the Preview button and you'll see a miniature version of the finished article appear in the top right of the panel.



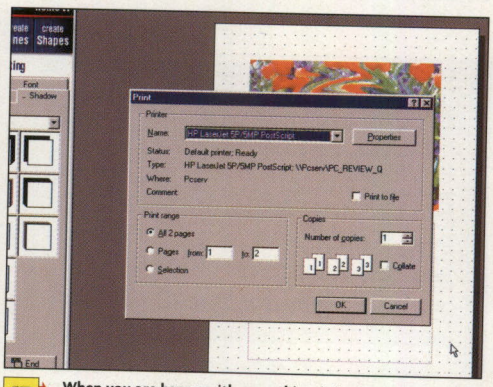
14 The image looks really different and a bit psychedelic now, but some of the swirling colours have too much contrast in them and aren't muted enough to be used as a background for the text we want to add later. The solution is to add yet another effect, this time from the Artistic category. Applying the Pastel effect will blend the colours into one another more, and will make the whole image softer. You might also want to brighten it.



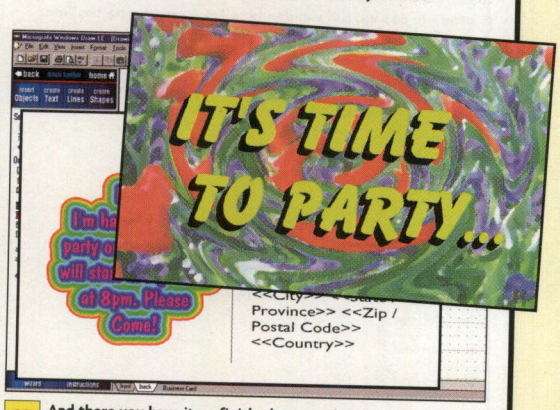
15 Add some text in the same way we did previously. There are plenty of default styles which will suit this image, like '60s or New from the Cool category. Balloon is the rather clichéd font you expect to see used on this sort of thing – but if you didn't want tacky, you wouldn't have used such a screwed-up background image... Anyway, fool around with different sizes and styles and remember, you can always edit the text to make it fit better if you like.



16 To make the text stand out better, a shadow is probably a very good idea. If you click on the Shadow tab at the top of the same panel you selected a style from, you can adjust the shadow. Down and to the right is the conventional direction. Click on the Customise button at the bottom, and a new panel will appear, allowing you to change the colour, width and type of shadow. Soft shadows will normally only work on a solid background.



17 When you are happy with everything, it is time to print out your efforts. Click on the Output Wizard button at the bottom of the left-hand panel and a new window will appear. Select the Desktop Printer icon, and click Next. The options displayed next will be specific to your printer, but basically you can probably just click on OK and insert the paper as instructed on screen (you'll have to feed it through twice to do both sides).



18 And there you have it– a finished postcard. Hope you've enjoyed doing it, but remember that we have really only covered the basics of what this software is capable of. You'll find that there is a very comprehensive help and tutorial guide built in: just try looking in the Help menu. Don't be afraid of pressing buttons to find out what they do, because you can always undo things (Control-Z), and experimentation is the best way to learn. Have fun!

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Discover the best ways to gather and report all the news that's fit to print – with dos and don'ts and helpful advice from the experts.

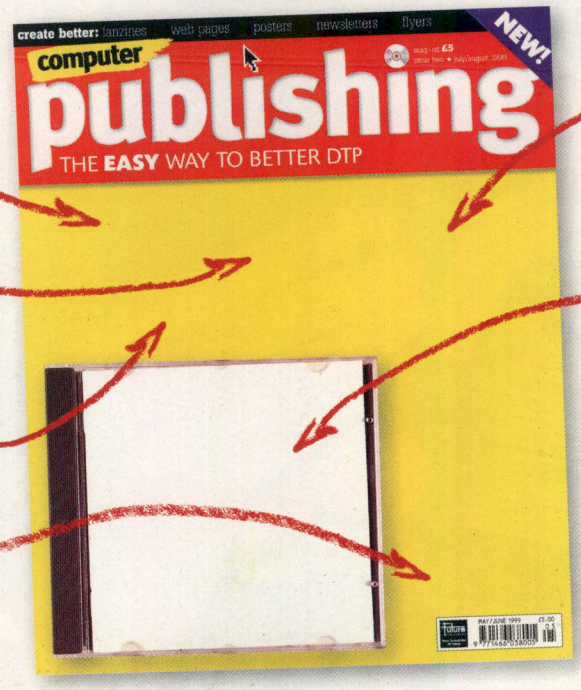
Case Study

Without any DTP knowledge at all, Dale Bradford started a trade magazine from his garage – and now he has offices, staff, a salary and the mag is going strong. We ask him where he got his ideas, why they worked, and what useful things he learned along the way.

Roundup

Which is the best budget colour inkjet printer? We don't know yet, but we'll be giving you the results of our round-up next issue.

The contents of future issues are subject to change - no guarantee is implied or intended.



Letters

What did you think of the first issue? Write to us now and you could be in the second issue! Contact details are at the bottom of this page, and on page 82.

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Subscription enquires
Tel 01225 822510
Customer order line
Tel 01458 271157, Fax 01458 274378
email subs@futurenet.co.uk

Editorial contacts
Computer Publishing
30 Monmouth Street,
Bath, BA1 2BW
Tel: 01225 442244
Fax: 01225 732361
Email
computerpublishing@futurenet.co.uk
internet homepage:
www.computerpublishing.co.uk

Editorial
Editor Nick Veitch
nick.veitch@futurenet.co.uk
Art Editor Ian Miller
ian.miller@futurenet.co.uk
CD Editor Darren Rhodes
darren.rhodes@futurenet.co.uk

Contributors
Damien Noonan, Ed Brown, Jenny Cook, Richard Hunt, John Kennedy, Rod Lawton, Emma Parkinson, Graham Southorn, Dave Taylor, Mark Wheatley.
Special thanks to Amiga Format, Total Football, PC Plus, Computer Arts, PC Review, English Heritage.

Photography/Illustrations
Gavin Roberts, Rick Buettner, Simon Dodd, Justin Scobie, Ben Perry, Jacey, Chris Stocker.
Cover Model
Rosie Williams (she's lovely)

Advertising
Group Advertising Manager
Simon Moss
simon.moss@futurenet.co.uk
Advertising Manager
Jenny Hollander
jenny.holander@futurenet.co.uk

Production
Production Coordinator
Zoe Rogers
Production Manager
Lou Reffell
Ad Design Coordinator
Carolyn Tandy
Print Coordinator
Matthew Eglinton
Pre-press Services Manager
Martin Smith
Pre-press Coordinator
Andy Bodman
Circulation Product Manager
Rob Brock
rob.brock@futurenet.co.uk

CD problems
email support@futurenet.co.uk
web www.futurenet.co.uk/support
or tel 01225 442244 and ask for CD technical support.

Suits
Publisher Jon Bickley
jon.bickley@futurenet.co.uk
Assistant Publisher James Binns
james.binns@futurenet.co.uk
Managing Director
Jane Ingham
Chief Executive
Greg Ingham
Non-executive Chairman
Chris Anderson

Overseas licensing
For information about licensed versions of Computer Publishing: contact chris.power@futurenet.co.uk
Tel 01225 442244
Fax 01225 732361

How we made this mag

What stuff we use

Hardware Apple® Macs: G3, 7600/120. IBM Vectra VL PC.
Software Quark *Xpress*, *Photoshop*, *Freehand*, Netscape *Navigator*, *Nisus*, *Graphic Converter*, *Paintshop Pro*, *Corel Draw*, Adobe *Acrobat*.
Typography (Adobe®) MetaPlus family, Agenda family, Boton family, Delta family, FFDingbests and Magnum Software's Handwriting Fonts.
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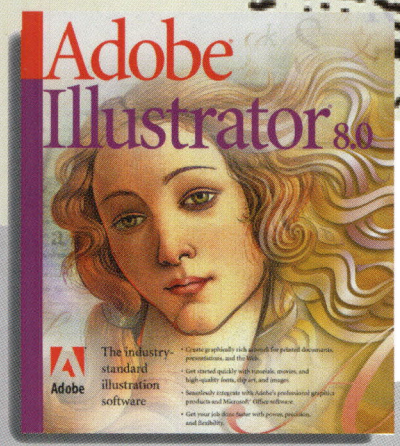

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